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# The Musical Times

AND SINGING-CLASS CIRCULAR

SEPTEMBER 1 1926

(FOR LIST OF CONTENTS SEE PAGE 847.)

## THE NATURE OF HARMONY

BY MATTHEW SHIRLAW.

### IV.

Since the last article dealing with this subject appeared in the December issue of the *Musical Times*, there is evidence that the demonstrations there given as to the connection between harmony and rhythm have aroused some favourable interest. It may be objected that if there is indeed any relationship between rhythm and consonance, why then do they appear to be so dissimilar, and why does the effect of the one differ so greatly from that of the other? What resemblance does a succession of bars in duple time bear to the consonance of the Octave, and who that has never heard such a consonance could gain by such means any idea of its real effect? This question may be answered by asking another. A musical sound 'of singular force and purity'—to quote Prof. Tyndall—may be produced by means of a rapid and periodic succession of taps. Some one has said that a beautiful musical sound is itself a fact of considerable aesthetic importance. But who, in listening to such a beautiful manifestation, could possibly deduce—until he had investigated the matter properly—the effect from the cause, or imagine that musical sound could have anything to do with a succession of taps? And who would suspect that the same rhythmical principle that is the cause of musical sound reveals itself again in light, and colour? Yet a close analogy exists between sound and light. Light is caused by the vibration of the ether: sound by the vibration of the air: and there is a wave-theory of light as well as of musical sound. More surprising still, the various colours of the rainbow exist in white light, just as partial tones exist in the compound musical sound. And, as is known, Sir Isaac Newton postulated a scale of colours that in its proportions is closely analogous to the musical scale. Rameau even traced a connection between the natural principles of harmony and the graphic arts. He was not without excuse, as all will agree who are acquainted with the exquisite figures that may be obtained from vibrating strings. Some of these Tyndall describes as 'of marvellous complication, and indescribable splendour.' These natural phenomena consist of curves, and intertwining spiral and circular figures, a fact that recalls Hogarth's famous portrait of himself in the National Gallery, with the palette and curved line, and the words, 'The line of beauty and grace.' The connection between beauty and the curve was

further demonstrated by Hogarth in his work, 'The Analysis of Beauty' (1753).

Indeed, nature is full of surprising facts; and the task of science has been to elucidate such facts, sometimes in the face of considerable opposition, for the findings of science have frequently appeared to be in flagrant contradiction with what we call 'common-sense.' Anyone not endowed with a sense a little above the common would conclude that this old earth of ours, together with many people in it, does not move. Still, as Galileo remarked to the inquisitors, 'it moves.' And to any objection that may be urged against a demonstration of the relationships that exist between various rhythms and the musical intervals to which these correspond, the reply may be given—test them. Each of us is endowed with a little cerebral gray matter. Besides, there are acoustical instruments, such as the syren, that may be used.

In examining the nature of consonance we cannot afford to neglect one or two clear and simple facts. As was demonstrated in my last article, the proportions existing in the resonance of musical sound reproduce themselves in various ways in musical rhythm. Conversely, musical rhythms reproduce themselves in various intervals that arise in the harmonic series. Thus, for example, the proportion of the Octave, 1 : 2, we find again in the measure of two beats, while, on the other hand, such rhythms or proportions as:



representing duple, triple, and quintuple times, and so on, if performed in such a way that the successive beats fell on the ear with sufficient rapidity, would give birth to the musical intervals that correspond to these proportions. We are led to conclude, therefore, that a close relationship exists between musical rhythm and consonance. If this be really the case, we may expect to find several points of analogy between them. Further, that by means of the one we shall be able to arrive at a clearer understanding of the other.

Let us take first, then, what is known as the consonance of the Unison. Is the Unison really a consonance? The objection might be urged: What sort of a consonance is that which consists, not of the blending of two different sounds, but of one and the same sound? For this is just what the term Unison signifies. If consonance means the union of diverse tonal elements, sounds of different pitch, the Unison would not appear to find a place among the consonances. And yet it is difficult to exclude it. We do feel that when two voices come together on the same sound they are in consonance with one another. If this be so, where is the musical rhythm that corresponds to it? A single beat cannot constitute a rhythmical formation. The answer to this question will appear immediately.

Next comes the Octave. This is the first and most perfect of consonances that arise in the harmonic series. Between the consonance of the

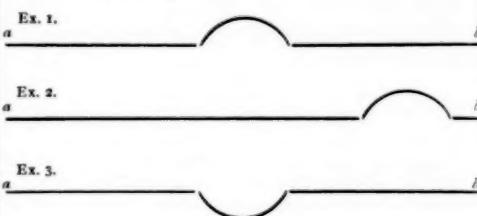
Octave and the measure of two beats the analogy is so close that it can scarcely be closer. In the former, the lower sound forms a tonal centre to which the Octave sound relates itself:  In the latter, the accented beat forms a rhythmical centre to which the unaccented beat becomes related |  |  || A single beat cannot determine a rhythm; we cannot even tell whether it is accented or unaccented. Nor can the fundamental sound begin to develop itself as a tonal centre—the very term 'fundamental' is without meaning, until the Octave sound makes its appearance. Hauptmann starts off with the assertion that 'the Octave is the expression for the notion of identity, unity, equality with self.' The truth is, Octave sounds are not identical. They are, however, so closely related that the one may be said to represent the other, to have the same, or a similar tonal significance. More of this when we come to treat the consonances of the Twelfth and Fifth. The reason for such a close resemblance, a resemblance shared by no two other sounds of different pitch, has always remained something of a mystery. The explanation of Helmholtz, *viz.*, that in Octave sounds the partial tones coincide, so that no beats can arise, appears to be quite satisfactory. In order to make assurance doubly sure, let us write down the partial tones of the Fundamental, Octave, and Twelfth. Here it is evident that the partial sounds of the Twelfth coincide at least as closely with the partial tones of the Fundamental:



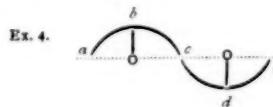
as do those of the octave. The Twelfth then, on Helmholtz's hypothesis, ought to resemble the Fundamental as closely as does the Octave. Of course it does not. Even if he admitted that the partial tones of the Twelfth and Octave do not coincide so completely with one another as do those of the Twelfth and Fundamental, it must be remembered that the explanation of Helmholtz applies to the fundamental sound also. And if such an explanation were entirely valid, it would by no means reveal to us the real nature of the Octave.

If Helmholtz is here not quite successful, he at least knew more than most the well-nigh incredible difficulty of the subject. The distinguished physicist devoted over eight years to the consideration and investigation of this and kindred matters, and it might well appear to be the wisest procedure on the part of others to leave such a problem severely alone. But this leads nowhere. Let us instead take our life in our hands, and make an attempt to dissipate some of the obscurity that surrounds the subject.

Some of us may recall, in making our first acquaintance with the science of acoustics, the boyish delight we took in watching the eccentric behaviour of certain sound-waves—or what corresponded to such—running along a string or tube. The diagrams illustrating these wave-motions were somewhat as follows :



In Ex. 1 we have to suppose that a wave, or inflection, is making its way from *a* towards *b*. In Ex. 2 the wave has reached the end of the tube; but it does not vanish there into nothingness. Instead, it proceeds to make its way back again, from *b* to *a*, but this time with its position reversed. It is turned upside down. In other words, it is inverted. Thus it is not only in intervals and chords that the principle of inversion obtains. Inversion is a constituent part of the sound-wave itself. A complete sound-wave consists of two parts: a crest and a trough :



In the case before us, we would naturally call that part of the wave above the dotted line, the crest; and that part below the dotted line, the trough. The reason of course for this is that we are accustomed to associate the crest with height and the trough with depth. The terms height and depth are, however, merely relative. All depends on the point of view. Thus, if we place Ex. 4 upside down, it is found that the portion of the wave *a b c* has become the trough; while the portion *c d e* has become the crest. It is necessary to bear this in mind. What is true of transverse holds good also for longitudinal vibrations, or sound-waves. These consist also of two parts, a condensation and a rarefaction: a condensation corresponds to a crest, a rarefaction to a trough. Are condensation and rarefaction also relative terms, and is it possible to say of longitudinal vibrations what was affirmed of transverse vibrations?—that is, Can such a wave be considered from a different point of view, so that the condensation becomes a rarefaction, and the rarefaction a condensation?

In order to understand whether this be so, let us turn again to the simple wave form (Ex. 4). If we suppose the point at  $\circ$  to be originally in a position of rest, its upward and downward movement, as the wave advances through a complete wave-length,

**Ex. 5.** may be traced as follows: First,  $\circ$  ascends to the crest of the wave at  $b$ ; returns to  $\circ$ ; descends to the trough  $b$ ; and finally ascends to its original position of rest at  $\circ$ . In moving in this way the point  $\circ$  is said to make one complete vibration. In so doing, it is evident that it must travel through twice the distance between the points  $b$  and  $d$ . Such vibrations, giving rise to simple wave forms, are known as pendular vibrations, because they correspond to the periodic oscillations, backwards and forwards, of a pendulum. We may assume that the pendulum travels along the position of the straight line  $b-d$ , thus,  $b \dots d$ . Supposing it to swing from the point  $b$  to the point  $d$ , and back again from  $d$  to  $b$ , it will have travelled through twice the distance between  $b$  and  $d$ , and performed one complete vibration. The forward swing of the pendulum may be taken to correspond with the crest; the backward swing with the trough of the sound-wave. We have called the first movement of the pendulum, from  $b$  to  $d$ , a forward swing, and the movement in the opposite direction a backward swing. But once again it is evident that such terms are merely relative, for we would be equally justified in describing a movement of the pendulum from  $d$  to  $b$  as a forward, and that in the opposite direction as a backward swing. In fact, between the forward and backward swing there is no difference whatever except that which results from our point of view. So that, by changing our point of view, condensation becomes rarefaction, and rarefaction, condensation. As the pendulum makes, let us say, a forward swing from  $b$  to  $d$  it makes a condensation about the point  $d$ ; as it swings backward from  $d$  to  $b$  it makes a rarefaction about the point  $d$ . But while it does this it makes at the same time a condensation at the point  $b$ . The backward swing is really a forward swing in the opposite direction, and the rarefaction a condensation reversed. The one is the same as the other, but in the opposite direction, i.e., inverted.

Let us make this as clear as possible by means of a few simple illustrations. As we proceed, the reader may begin to suspect that we are dealing, not merely with simple acoustical fact, but with a principle that operates everywhere in Nature. Day and night; positive and negative; here and there; high and low; life and death, all these, and more, might be cited as familiar illustrations of it. These are not merely opposites; they are counterparts one of the other. Such opposites are really complementary, and it is impossible to destroy the one without at the same time destroying the other. The reader may recall Edgar Allan Poe's remarkable story of the young man who throughout his life had been harassed by a companion, the same age as himself, similar in appearance, alike in dress and manner, his double, who opposed and thwarted him at every turn, until finally in desperation he forced him to fight and mortally wounded him, only to realise too late, as he saw his reflection in a mirror, with ashen face and

wounds similar to those he had inflicted, that in slaying his opponent he had destroyed himself.

A complete pendular vibration may be compared with a complete revolution of our planet. In one such revolution day will succeed night, or night day. Let us compare the forward swing of our pendulum to the point  $d$  to day, and let us mark its arrival at  $d$  by a small bell placed at that point. This will serve as a little alarum to apprise us that day has arrived. Night, represented by the backward swing from  $d$  to  $b$ , will be marked by silence. This represents a state of matters familiar to every one. Whatever part of the globe we inhabit, for us night is night and day is day, and night follows day with unfailing regularity. Similarly, so long as we do not allow our clock to run down, the pendulum will make a forward swing to  $d$  and a backward swing to  $b$ . Let us not forget, however, that day at Edinburgh means night at Melbourne. This we may represent acoustically by removing our bell from  $d$  to  $b$ . We are not sensible, however, of any change. The same state of matters prevails, even if in the reverse direction. Night still follows day, and rarefaction follows condensation. We have here the notion of identity. The sound of the bell at  $d$  is exactly the same as at  $b$ , and successive sounds follow each other at exactly equal intervals of time. But what of the Octave? Even if we admit that the complete vibration or sound-wave consists of two equal and complementary parts, this would serve to indicate only that the Octave exists there potentially. Well, this is something. But it is also possible actually to hear it. How, it may be objected, is it possible to transform a rarefaction into a condensation, or a condensation into a rarefaction? That is to say, does there exist a spot on this planet where day is turned into night, and night into day; or, where night is not night, nor day day? Yes! If, during June or July, we take a trip to Norway, or still farther north, we shall find ourselves in the 'land of the midnight sun.' If, at the same time of year, we prefer to sojourn in the Antarctic regions of the far south, we shall be in the land of noon-day night. The acoustical parallel is easily discovered. Thus, if the arrival of the pendulum, not only at the point  $d$  but also at the point  $b$ , is marked by the sound of the bell—and this can be brought about by moving the bell quickly from one point to the other—we hear two sounds where formerly we heard only one. The Octave begins to emerge. We may travel to the opposite acoustical pole. Thus, if we move our bell to the point  $b$  when the pendulum arrives at  $d$ , and again to  $d$  when the pendulum arrives at  $b$ , the result is—no sound.

In place of the bell, let us substitute two pieces of tubing, and over one end of each tube stretch a small membrane. Attach these ends, one at each of the points  $b$  and  $d$ , and let the pendulum, as it oscillates, touch the membrane at either point. If now we place to the ear the free end of the tube attached at  $d$ , the repeated contact of the pendulum with the membrane at this point will mark the

performance of a succession of complete pendular vibrations. Substituting for this the tube attached to the point *b*, the result appears to be in all respects the same—*i.e.*, the contacts occurring at *b* will have the same periodic times as those at the point *d*. Place to the ear both tubes. We now hear two successive sounds where formerly we heard but one. That is, they are twice as fast. The proportion is that of the Octave, 1 : 2. Replace the pendulum by some body capable of acting in a similar way, and of performing about a hundred vibrations a second. If we compare the sound of one tube with that resulting from both, the latter sound will be the Octave of the former.

Thus the Octave sound is but the echo, the shadow, the replica, of the principal or fundamental sound; and when it does make its appearance, as in the harmonic series, it impresses the ear, not as a new sound, but as for the most part a repetition of what has already been heard. It is not so much another as the other sound, similar to the fundamental, but in the opposite direction, *i.e.*, inverted. Let it be remembered that it is just this Octave that makes possible the inversion of intervals and chords.

(To be continued.)



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VIII.—W. J. TURNER

BY BASIL MAINE

The idea of a Critics' Orchestra, which I so lightly embarked upon in the last article of this series, becomes more complicated when we have to appoint men like W. McNaught, F. Bonavia, J. B. Trend, Nicholas Gatty, and Dyneley Hussey. Bonavia's versatile spirit would enable him to be equally at home with any instrument; I would be nervous of Trend, lest he should forget to watch the beat; the only safe place for him would be among the first violins, immediately behind Dent. Dexterous Mr. Hussey would do well with a clarinet, if he were careful not to overblow it. McNaught, with his soundness and solidity, would be wasted if he were not given a double-bass. I like restraint in the brass, and therefore fearlessly entrust the trombone to Gatty, who will play it as it were any nightingale. But these allocations are not altogether obvious, and I can well imagine that there might be a little discontent among the members of our orchestra. But at least there is one appointment about which we can make no mistake. Without a shadow of doubt we must give over the whole of the percussion to Mr. W. J. Turner. For a long time he has been qualifying for this enviable position, and no longer can we deny him his just reward. But Ernest Newman must watch him very carefully, and especially in the Beethoven Symphonies, lest this champion defeat the object of his zeal.

Criticism of any branch of art covers so wide a field of knowledge, temperament, and judgment, that no one critic can ever hope to identify himself with the thing itself, nor can he afford to be self-sufficient. There must be subdivisions and specialisings in all criticism, and perhaps most of all in musical criticism. The heredity, environment, and prejudicial composition of each critic will determine the quality of his work, and the point of view which he can most naturally express. English musical criticism is fortunate in having a representative for nearly every point of view and predilection.

W. J. Turner represents the protesting element; indeed, he is that element, so far as this country is concerned. He regards the rest of us as Customs officials, and to our continual embarrassment is for ever declaring his possessions with megaphonic shouts and wild, extravagant gestures. It is useless for us to tell him that we are quite willing to let his luggage go through without payment of duty if only he will be wise and pacific. He insists on opening his trunks and allowing us to discover the most questionable things, in the hope that we will tax him for lawlessness.

On most occasions I find that I am able to allow for, and even enjoy, his indiscretions; for instance, 'This is what Mozart has done for us in his opening theme [of the G minor Symphony]. He has reduced the universe to an aural sensation'; or this ill-favoured redundancy: 'Those works [of Reger] where the resemblance to Bach is as great as the resemblance of Charpentier's operas to Wagner's, resemble Bach in the sense that their workmanship is so masterly that it might be mistaken for Bach's, whereas nobody could possibly imagine any of Charpentier's compositions to be by Wagner.'

But there are other times when I confess I have been moved to unrighteous indignation, which is as good as acknowledging that Mr. Turner has scored a point, for there is nothing which delights him more than to practise the blunt art of irritation. There are some men who, when they rebuke or condemn, can fill you with a burning shame. Usually they are men of few words. Mr. Turner is not only effusive, but unsubtle; his words—and they are many—are sledge-hammer blows. A man who can in a single sentence condemn all Baptists, Methodists, Wesleyans, Anglicans, Catholics, Mohammedans, Buddhists, Christian Scientists, Mormons, 'and all those people known to-day as "religious,"' invites ridicule. There are times when I feel that to be in conflict with Mr. Turner over any point is sufficient proof that one is in the right. The most offending thing about his writing is the way in which he is constantly assuming the philosophic manner. There is little of the true philosopher in him; over and over again his words betray him. 'When I say, as I do emphatically say, that Beethoven is a greater composer than Bach . . .' Here we have one of those percussion effects which he loves so dearly.

But does it help at all? I am all in agreement with Mr. Fox-Strangways here. Even if there is such a thing as the superiority of one great composer over another, we have no possible way of discovering it by any law of mensuration. It is a comparatively simple matter to distinguish the great composers from the small; but he is a bold man (and Mr. Turner is that) who will attempt to distinguish the great from the great, and say which is greater. A great composer differs from another as distinctly and definitely as he differs from a great athlete or a great river; that is, his greatness is his own exclusive property, which gives no ground for comparison with other greatnesses except in so far as it is great.

As a logician, Mr. Turner has one unfailing method. Having started a hare, he gives chase for a while and, finding himself outdistanced, suddenly turns aside, naively remarking: 'Let us play cricket instead.' There is an instance of this in his book '*Orpheus: the Music of the Future*' He has embarked upon the question: 'Why has the music of Bach outlasted that of Frohberger?' After a long and difficult pursuit he carries us to the point that 'we find all Bach is Frohberger *plus* something more which is not Frohberger.' And this leads us to assume that Frohberger is not unique, which is as good as saying that he has not existed. Now this is a difficult thing, because we all know that Frohberger existed. The hare is out of sight. What are we to do? Mr. Turner is equal to the occasion. He turns and answers, 'Ah, but you have misunderstood me. Frohberger's uniqueness may not have been in his music. Here at last we have it.' But this is hardly fair play. We all understood (didn't we?) that we were considering Frohberger as a composer, not as a citizen, or as an organ-blower—although, incidentally, he *was* unique in this rôle, as we learn from his MS. notes—or as a specimen of human physique. There is no sequence here. And then at the end of the argument, 'what should that alphabetical position portend?'

Bach = B + (F — X).

Throughout this theorem Mr. Turner brings vividly to mind the figure of Malvolio in the act of reading Maria's counterfeit letter. 'B + (F — X)', he muses, 'this simulation is not as the former; and yet, to crush this a little, it would bow to me.'

It is when Mr. Turner ceases to play the naughty heretic that he is most impressive. Later on in his book, '*Orpheus*', he sets his face towards the East, and in a loud voice sings his 'Credo' in clauses of Georgian prose. The object of his faith is Beethoven, and the reverberation of his ecstasy is such that it is impossible not to be shaken a little. Here at last the man is in earnest, and even if we cannot see eye to eye with him in the extravagant imagery which he calls up for the last Pianoforte Sonata, at least we are moved by the passion of his utterance.

## **Hd Llibitum**

BY 'FESTE'

Last month, when speaking of Mr. Dolmetsch's somewhat extravagant claims on behalf of our early instrumental writers, I said that the passages he quoted from Thomas Mace and the Abbé Maugars reminded me of a topic that invited discussion. It is this: Are we less responsive than our forbears to the emotional stimulus of music? If so, why?

Let us begin with a little evidence as to what music meant to hearers a few generations ago. The passage Mr. Dolmetsch took from Mace was as follows:

We had for our Grave Musick, Fancies of 3, 4, 5, and 6 Parts to the Organ, Interpos'd (now and then) with some *Pavins*, *Allmaines*, *Solemn*, and *Sweet Delightful Ayres*; all which were (as it were) so many *Pathetical Stories, Rhetorical, and Sublime Discourses*; *Subtil*, and *Acute Argumentations*; so *Suitable and Agreeing to the Inward, Secret, and Intellectual Faculties of the Soul and Mind*; that to set them forth according to their *True Praise*, there are no Words Sufficient in Language; yet what I can best speak of Them, shall be only to say, That They have been to myself, (and many others) as *Divine Raptures*, Powerfully Captivating all our unruly Faculties, and Affections, (for the Time) and disposing us to Solidity, Gravity, and a good Temper; making us capable of Heavenly, and Divine Influences.

And the Abbé Maugars, writing from Rome in 1639, describing Italian music, said that a certain performance by three voices and three instruments so ravished him that he forgot his mortal condition, and felt himself to be already among the angels.

There is no doubt that these and similar old records of experiences are genuine. The history of music contains many well authenticated instances of much later date. We all know, for example, the delight Berlioz felt when one of his works caused members of the audience to faint. Tears must have been a common feature of the concert-room in Beethoven's day, judging from contemporary reports; moreover, he said, in one of his cynical moments, 'Pooh! 'tis not their tears we musicians want, but their applause.' Yet he himself wept as he wrote the Cavatina in the B flat Quartet, and could never hear it afterwards without being overcome. Much as we enjoy that beautiful movement, I doubt if it has turned on the lachrymal tap for many a long day. In fact, there is no doubt that the recent decline in Beethoven's popularity is partly due to this strongly emotional quality in his music. Emotion being out of fashion—or, at all events, the kind of emotion roused by fine music—the most frankly emotional of composers must needs be under a cloud.

We are even less responsive to the macabre and terrific. For this reason I believe the attempts to make something like a Berlioz boom are unlikely to succeed. Take away the 'fat boy' element in

Berlioz, and there is too little left to enable him to compete with the really big all-round composers. No doubt he made our forefathers'—and especially our foremothers'—flesh creep, but his most horrific moments cannot now raise so much as a square inch of goose-flesh. We are merely amused at his madness, and interested in his method. The last time I heard the 'Fantastic' Symphony, the 'March to the Scaffold' and the 'Witches' Sabbath' roused in me, and in all my neighbours so far as I could see, nothing more than a suppressed hilarity of the kind we should feel if somebody read Mrs. Radclyffe to us. I almost wrote Poe for Mrs. Radclyffe, but remembered that Poe at his best moments has still the authentic touch of horror. In fact, the 'fat boy' in literature and painting is much more lastingly successful than in music.

In his 'Studies in Modern Music,' Sir Henry Hadow says that Berlioz

. . . can inspire wonder but not awe, terror but not reverence, and much of the work which he intended to be most impressive resolves itself into a series of scenes which sometimes rise to the level of the Inferno, and oftener sink to that of the Musée Wiertz.

It is only fair to remember that this was written nearly forty years ago. I doubt if Sir Henry would still find Berlioz so terrible and wonderful; music depending largely on sensational elements is invariably the first to suffer from old age. Yet I imagine that, so far as horror is concerned, the mad painter can touch the spot more frequently and completely than the not quite sane composer. At all events, I well remember that I got more nightmarish feelings in five minutes at the Musée Wiertz than from the whole of Berlioz.

I believe this to be a common experience. If so, it proves that music has not only ceased to be a lachrymatory stimulant; it has lost its power to harrow as well.

This is natural enough, for two reasons. First, the war made such an assault on both our pity and terror that for a long time to come the provocative powers of any kind of art must be badly discounted. A man who has had a real tragedy in his life is apt to be unmoved by the imaginary sort, no matter how skilfully presented; and when a whole continent has had four years of accumulated tragedy, the inevitable result is a public that is indifferent to, or frankly contemptuous of, pre-war emotional stimuli. True, we do not remain stony. On the contrary, we have exchanged the old emotion for hysteria, which is easily aroused by a variety of things, from a *cause clébre* to a cricket match. Thus we have a great cricketer telling the press that he is 'heartbroken' because he has been left out of a team—on his own suggestion, too. And not long since, during the closing stages of an international golf match, the defeat of a popular champion so profoundly affected the onlookers that many of them watered the green and filled the fatal final hole with their tears. It is true that the

majority of these afflicted ones belonged to the race that under the hardest of exteriors carries the softest of hearts—the Scots; but even we comparatively reserved English are little better. We have lost the despised Victorian stolidity and solidity, religious outlook, and response to emotional music; instead we babble and slobber over a hundred things that don't matter; and we are too clever to be religious, but sufficiently foolish to be superstitious. (Soothsayers make a good living, and a few weeks ago a civic council solemnly acceded to a petition that in the numbering of a street the unlucky 13 should be omitted !)

I said above that there were two reasons for this. I have mentioned the more obvious one—the war. But perhaps the other is hardly less powerful. I believe that the decline of the appeal of music on the emotional side is due to our having a surfeit of it. To old Thomas Mace and the Abbé Maugars music was a refreshing experience largely because it was new and even more because they had so little of it. Moreover, the making and hearing of music was then an end in itself, whereas to-day we not only have far too much music, but an immense proportion of it is a mere humble constituent in another function. For example, we have first-rate orchestras playing at restaurants, and often playing good music. But which matters most to the hearers—the music or the meal? Admitting the value of light music as a background to social and recreative occasions (it has to be remembered that to this function of music we owe many delightful things by Mozart and Haydn), I fancy most of us are beginning to feel that the art is suffering from being cheapened as it is to-day by its constant association with eating and dancing, and the prominent part it plays in a hundred forms of entertainment of tenth-rate quality. A close time for music of all sorts—or a year's abstinence from concerts—would do us and the art a power of good. Orpheus with his lute might then get back some of his old powers. At present he is so much of a standing dish that for the sake of his credit and our appetite he should go off the menu for a bit.

I suppose there is none of us who hasn't wept at music some time or other. Even music critics were of penetrable stuff before their dreadful calling hardened them. Has anybody ever seen a music critic beguiled of a tear during the execution of his duty? The question seems fantastic, but the answer is in the affirmative. I know, because I happen to have seen the prodigy—once. True, the time and circumstances were unusual. It was at one of the war concerts at Queen's Hall, during the performance of the finest bit of music inspired by the war in any country—Elgar's 'Carillon.' (Why hasn't this vivid bit of music taken a regular place in the concert répertoire? It has long since been made available as a purely instrumental work without the

recitation.) Next to me was —, critic of the —, and at the end, in the act of blowing my nose aggressively and unnecessarily, and turning my head in order to hide a furtive tear, I saw that my neighbour was in the same plight. 'Tis a dreadful thing to see a strong man weep, and the sight broke down defences already breached by the 'Carillon.' I believe I may claim to be the only one who has ever seen a critic thus melt.

It would be interesting to put a questionnaire to half-a-dozen average readers, thus: (1) Have you ever been moved to tears by a piece of music? (2) If so, how many of such occasions can you easily remember? and (3) What was the music? I don't mind exposing myself in the interests of scientific inquiry, so I lead off by replying: (1) Yes; (2) Four; (3) The opening bars of the 'Meistersinger' Overture; a short passage in a Mozart chamber work, the identity of which I have forgotten; 'The Death of Minnehaha'; and the 'Carillon' aforesaid. With reference to (2), I ought in fairness to add that I do not count (I couldn't, because of their number) the occasions when I have been bowled over by the singing of a crowd, or by children's choirs at competitive festivals (a man must have bowels of leather to be able to hold up against the more appealing of these youngsters). But here the cause is largely non-musical. In fact, I think it will usually be found that even when we are moved by a piece of pure music (independent of any text or programme, that is) there will often be found some contributing cause.

Thus, I have heard the 'Meistersinger' Overture many hundreds of times, but only once has it affected me in this particular way; and on the solitary occasion there was a reason, though a curious one. (I set all these things down, at the risk of being called an egoist, because I think there is real interest, and even value, in analyses of our reactions to music. Perhaps it is Mr. Frank Howes's recently-issued book, 'The Borderland of Music and Psychology,' that has made me thus reckless in the pursuit of knowledge. Anyway, I believe Mr. Howes is right in saying that concert-givers, and performers generally, have thought too little about the psychology of their audiences.) As to that 'Meistersinger' Overture and the tear it drew: The occasion was an afternoon concert, and I had come almost direct from a City church, where I had writhed under some of the worst singing of Palestrina I had ever heard. It was still in my mind, and I was reflecting on it (not without bitterness), when the orchestra began the 'Meistersinger' piece. The contrast between its splendid opening phrase, delivered by a disciplined force, and the scratchy, out-of-tune outrage on Palestrina that I had heard an hour or two before, was overwhelming, and simply knocked me off my perch.

The Mozart passage made its effect simply as pure beauty of sound. It had no special expressive

significance, nor was there any striking effect of rhythm or dynamics. It was just a sudden glimpse of sheer loveliness of part-writing and tone-colour. (I fancy it was one of the chamber works for string quartet and one wind instrument.)

As for the Coleridge-Taylor work: here of course the poignant text is so largely responsible as to disqualify it for inclusion in my list. But we must give the composer credit for music that greatly heightens the appeal of the poem. In order to gauge the extent of his contribution you have only to ask yourself how much the poem would have affected you had you read it before hearing the setting. As things are, even if you never hear the music again, you will never be able to read the poem unmoved. The passage I refer to specially is that beginning on p. 106 of the vocal score, 'Farewell, Minnehaha'; and I remember the occasion particularly well, because the first time I heard the work was at a rehearsal in which I was one of the choir. When this page came along I had to give up singing, and I was not the only one. A few stout fellow-basses held on, but a large proportion of the singers found it necessary to adjust their glasses, or fumble with their copy, or cover up their sudden silence in some such way. (If I remember rightly, much the same thing happened at the first performance of the work—at Hanley, wasn't it?—the choir being so overcome as to break down temporarily.) This happened a good many years ago, when I was young and susceptible; but, although now toughened by age and by much hearing of music, I doubt if I could trust myself to sing 'The Death of Minnehaha' without an occasional choke.

I go back to the 'Carillon' for a moment to add that here of course the emotional appeal lay largely in the poem and the war-time conditions. The same remark applies to 'For the Fallen,' which has probably roused more emotion than any other work of the period.

On the whole, one comes to two conclusions: (1) The occasions on which one is moved to tears by a piece of music—especially a piece for instruments only, and so free from the added appeal of text and human voice—are few; (2) That even in those few cases it will be found that there is often some predisposing condition of the hearer, or other fortuitous element. And if you want proof of the failure of music, compared with literature or drama, as a provocative of tears, you have only to note that dozens will weep at a theatrical performance of (say) 'Romeo and Juliet,' whereas Tchaikovsky's orchestral work of the same title draws never so much as a sniff.

A third point is sufficiently curious to deserve a paragraph to itself. I don't know whether my experience is singular, but I have found that slow movements of the classical school, marked *paticio, appassionata, con gran espressione, dolente*, and the like, almost invariably fail to touch the spot however much they may delight *qua* music

Probably this is because fashion changes in emotional stimuli, as in other things, and what moves one generation may easily bore the next.

I suggest as a further reason that the actual slowness of the average slow movement is against it. Emotion of the moist and irrepressible sort is more often than not the result of a sudden appeal, or a touch of the unexpected. A leisurely and calculated affair, such as a slow movement, however beautiful, may induce a pensive melancholy, but rarely does more. Few even do so much.

Hence the loss of appeal of such things as the Adagio of the ninth Symphony, which to many people to-day is infinitely less moving than the mysterious opening passage, certain passages in the Scherzo, the emergence of the theme of the Finale, and the two presentations of it immediately following, with their exquisite polyphony.

The conclusion of the whole matter is that we have lost something the Abbé Maugars and Thomas Mace possessed—the power of being rapt away easily by music. With them, almost any concord of sweet sounds was enough; with us, there must usually be something to back up and accentuate the appeal of the music—associations, a programme (what doesn't the rather poor opening movement of the C sharp minor Sonata owe to its title 'The Moonlight' and the absurd legends attached to it?), a war, or what not. Often a touch of liver is responsible, and then the matter is physiological rather than psychological.

But what we have lost in one direction we appear more than to have made up in another. The great bulk of the finest music is something far better than a mere stimulus to the more facile emotions. Not till to-day, apparently, have rank-and-file music-lovers (hearers as well as performers) been able to appreciate music whose appeal is largely—even primarily—to the mind. Hence the great and growing public for the organ and clavier works of Bach (especially the '48'), and for classical instrumental music generally. Kindred signs are the revival of old polyphonic choral music, and the tendency of the best modern music to develop along the lines of polyphony rather than of harmonic experiment. Last month I said, in answer to a correspondent, that I had not read W. J. Turner's recently-published book, 'Orpheus, or the Music of the Future.' I have since done so, and in the best portion of the book—that dealing with Beethoven—I see further evidence of this tendency. The article by Ernest Newman in the *Sunday Times* of August 15 points the same way. The particular quality that distinguishes music of this kind is difficult to define. Mr. Turner is convincing without being quite clear (an unusual combination, explainable by the fact that he is primarily a poet, and only secondarily a music critic). Mr. Newman is clearer, and shows that the quality is often absent from exquisite music (Chopin's, for example), but always present in music that is

generally held to be great. He describes it as a 'moral and philosophical implication'—a description that loses its somewhat forbidding sound, and is seen to be true when he goes on to say that

. . . it is one of the things that makes Palestrina, for instance, greater than Monteverde, or Brahms greater than Ravel, or Wagner greater than Verdi; and it is the general lack of it in the music of the last fifteen years, that will make the bulk of that music a mere curiosity of cerebration in fifteen years more.

Perhaps the quality may be described in one word as mysticism. Anyway, call it what you like, it is unmistakable, and I hope Mr. Turner's little book will draw the attention of many to the real Beethoven, who, incredible as it may seem, is as yet practically unknown to the great mass of the musical public. For the quality that is so difficult to describe, yet so easily recognisable, is found above all in the best of Beethoven, and especially in the later chamber music. As Mr. Newman says, 'in Beethoven at his most supreme there is a peculiar something that puts his music in a class by itself.' The average musician was probably never more ripe for this 'peculiar something' than he is at present, and we can keep the Beethoven Centenary next year in no better way than by turning aside from the 'Moonlight-Pathétique - Appassionata - Fate - knocking-at-the-door' aspect of the composer, to the chamber music, the last Sonatas, and the Mass in D. It will almost certainly leave us dry-eyed, but we shall be wiser and stronger, and, perhaps for the first time, we shall realise that Carlyle's oft-quoted description of music as a 'kind of inarticulate, unfathomable speech which leads us to the edge of the infinite and lets us for moments gaze into that,' was no mere rhetorical flourish, but a sober truth. The odd thing is that its utterance should have been left to a man whose musical knowledge seems to have been limited to a few Scottish folk-songs.

#### OPERA AND THE CHORAL SOCIETY

Choralists of a conservative bent may regret the fact, but there can be no question as to the marked change of policy on the part of choral societies during the past few years. Post-war conditions made it inevitable. There was a shortage of singers—or, at all events, of singers with a taste for the staple fare of twenty years ago; and the powerful counter-attractions of the cinema, the dance hall, and the various means of enjoying the best as well as the worst of music at home, through scientific and mechanical agencies, adversely affected the box office. Nevertheless, the attractions of choralism remain, to both singer and audience. No other form of music-making can be enjoyed at so little cost in money and preliminary training; and for the listener there is as yet no substitute for the first-hand hearing of a choir. The gramophone and wireless can give us so near an approach to the real thing in instrumental music and in solo singing as to jeopardise the future of

instrumental concerts and vocal recitals, but the effect of a large chorus has hitherto been beyond reproduction and transmission, although great advances have lately been made.

On the whole, then, the choral society is probably at least as secure as any other musical organization. It must, however, buy its security at a price. There must be concessions to singer and audience alike, and it is clear that, for a time at all events, the old solid fare must be lightened. There need be no lament over this. A choir, no less than a solo singer, may easily suffer in style from too long a regimen of serious work. It is a common experience, for example, that an occasional change from oratorio to a season's work at short, unaccompanied pieces, including a good proportion of the quick-moving light type, will improve a choir in every way. But how if a choir wishes for a change to a freer, lighter style, without dropping its tradition of a big work with orchestra and soloists? The number of cantatas of the type desired may almost be counted on one's fingers. Parry's 'John Gilpin,' Bath's 'Wedding of Shon Maclean,' Stanford's 'Phaudrig Crohoore,' occur to the mind at once, but the list is not easily lengthened.

Probably this shortage has led choirs in recent years to essay concert performances of operas. The move is attractive to choirs and supporters, and provided the work be good on its purely musical side (which is perhaps a stiff demand where popular opera is concerned), nothing but benefit can result.

These reflections are prompted by the issue of a concert version of 'Carmen,'\* which strikes us as being unusually well-planned and carried out.

A common and well-founded objection to concert versions of opera is that the choral part is slight, and lacking in interest. A capable choir inevitably grows tepid concerning a work in which all the 'fat' is shared between soloists and orchestra. This difficulty has been overcome very successfully by Mr. McNaught in the version under notice. First, the necessary 'cuts' have been confined so far as is possible to the solo numbers, those retained being the more popular, and such as make for the coherence of the story. Second, in some passages where the choral writing in the original is very slender in interest (unison or two-part) the texture has been developed. For example, the chorus of street urchins at the beginning of the opera, which Bizet wrote for sopranos in unison, opens out into a capital affair for S.A.T.B. Again, the original choral part in the Habanera is mainly for sopranos and tenors (the latter divided). For this inconvenient scheme is substituted work for S.A.T.B., by means of a slight rearrangement and development of the s.t.t. score. We quote the opening of this section:

(ORIGINAL VERSION.)

**CARMEN.**

plait. . . . . L'a . . . mour! . . .

**SOPRANOS. pp legg.** L'a-mour est un ois-eau re - bel - le Quenul ne

**TENORS. pp legg.** L'a-mour est un ois-eau re - bel - le Quenul ne

L'a - mour! . . .

peut ap - pri - voi - ser. Et c'est

peut ap - pri - voi - ser. Et c'est

(CONCERT VERSION.)

**COME. . . . .** That's love! . . .

**pp leggiere** Vain to threat-en him, vain to force, If A is

**pp leggiere** Vain to threat-en him, vain to force, If A is

**pp leggiere** Vain to threat-en him, vain to force, If A is

**pp leggiere** Vain to threat-en him, vain to force, If A is

**p sempre staccato**

\* 'Carmen,' by Georges Bizet, adapted for concert performance by W. McNaught, the libretto from the English version of the complete opera by Lucia Young. Novello.

A musical score for voice and piano. The vocal line consists of six staves of music with lyrics. The lyrics are: 'yes, love! . . .', 'e - loquent, B quite dumb, A's the', 'e - loquent, B quite dumb, A's the', 'e - loquent, B quite dumb, A's the', 'e - loquent, B quite dumb, A's the'. The piano accompaniment features harmonic chords and rhythmic patterns.

An even more striking and effective example is the *Chanson Bohème*, in which the chorus now has twelve pages of work, the parts being frequently divided. Carmen's solo thus has a vocal accompaniment that sometimes develops into six parts. It is difficult to realise that this excellently laid-out chorus work is not in the original, but is evolved from a single-line voice part and the accompaniment. Here, as a sample, is a passage in which the chorus provides a light, quiet background to Carmen's solo. (The accompaniment is omitted):

Ex. 2. CARMEN.

The min-strels play with might and main,  
The  
CHORUS.  
S.A.  
*p leggiero* la la .

T.B.  
The min - - strels

pace be-witch-es eve - ry danc - er, Her  
la la .

play with might and

movements whirl in rhyth-mic an - - - - answer; A  
 main; A fren - - - - xy  
 fren - xy sei - z - es heart and brain. . . .  
 (a few voices.) la . . . .  
 sei - - - - es heart and brain, w

In the closing pages of this movement the chorus works up to a brilliant *f* climax.

The tenors and basses have a fine opportunity in the chorus 'Beware! beware!' which is an arrangement of the original sextet and chorus. It fills ten pages, and a good deal of it is in six parts. There should be a real thrill here, given an ample force. The women's voices are scarcely less well provided for in the 'Card' duet, which is here arranged for s.a. chorus (with a good deal of *divisi*) and Carmen. In a word, a nice balance of interest is secured throughout between soloists and chorus, and the objects set forth in the Preface have been achieved: the best of the music has been retained, cast into a sequence that provides the utmost variety and contrast, and (as said above) shared as equally as may be between the principals and the chorus. The soloists inevitably have to sacrifice some of their music, but care has been taken to give them their most popular numbers. The order of the numbers has necessarily been changed—for example, the version was bound to end with the 'Toreador' song and chorus. In its concert form 'Carmen' calls for four soloists; the time of performance is seventy-five minutes. A few optional cuts are indicated.

The English version is singable and lively. The latter quality has been achieved by the adoption of what we believe to be a sound principle, viz., the rendering of the colloquialisms of the original into a similarly free English idiom. Of course, the result is at times startling, but a good case may be made out for Miss Young's employment of such expressions as 'keeping one's eyes skinned,' 'getting away with it,' 'doing a person in,' and so forth. There is something like

Gilbertian deftness at times—for example, in this excerpt from the smugglers' chorus :

But it's a step  
That will suit  
The intrep-  
id recruit !

We did well to enlist a young trooper from Seville !

Not a pin  
Did we care  
What his prin-  
ciples were !

When he's smuggled a little they'll go to the devil !

A similar neat touch is shown in the 'Card' Scene, and elsewhere.

A word should be added concerning a feature the importance of which is too often overlooked. Everybody who has had experience in accompanying from a vocal score has suffered from uncomfortably laid out and unnecessarily difficult pianoforte reductions. We believe that many an accompanist will silently bless the arranger in this version for writing a part that is pianistic, full of point (and so of help to the choir), and yet by no means difficult to play.

#### ORCHESTRAL NOTATION

BY TOM. S. WOTTON

(Concluded from August Number, page 712)

The modern method of notation for the horn, except for the now obsolete one in C, obliges only the player. At the time of Gluck's arrival at Paris, in 1774, this was probably that generally adopted in Germany and Austria, and, perhaps, it was through his influence that it became universal in France. Previously French composers had not been unanimous as regards any particular system. Some employed the German method, others, like Philidor, always wrote the real sounds in the alto clef, but perhaps the majority followed the plan that is explained in Francœur's treatise on 'Instrumentation' (1772). With this, the player had to imagine an invariable treble clef in the signature, while the one actually marked varied with the key of the horn, and thus the reader was obliged. The note on the third space was always C, from the performer's point of view, but to the reader its value altered according to the clef employed, which depended on the crook of the horn. As I shall refer to this system again, we need here but one example. With horns in E or E $\sharp$  the bass clef was employed, as in the following from Grétry's 'Zémire et Azor' (1771), for instruments in the latter key, which the genial master preferred to specify as 'Corni in e la fa' \* :



In the above the player has merely to picture the stave headed by the treble clef. The reader has to imagine three flats in the signature, and he then has the actual notes before him in the lower octave.

Trouble arose only when accidentals were necessary. Were they to be marked from the view-point of the player, or from that of the reader? In the following couple of bars from Dalayrac's 'La Soirée Orageuse' (1790) the convenience of the latter was consulted, and I am inclined to think that this was the usual practice :

Ex.14. (a)  
Corno in Mi $\flat$

Here the bass clef is not marked, as in Ex. 13, because by this time the treble clef for horns was generally adopted in France. But the composer undoubtedly took it for granted that the reader would imagine the part in the bass clef, and read the first note as E $\flat$  and the next as E $\sharp$ . The performer of course would have to play the latter as C $\sharp$ . So in (b), the accidentals oblige the reader, who takes the notes to be B $\flat$ , A $\sharp$ , A $\flat$ , while the cornist would have to blow G, F $\sharp$ , F $\sharp$ . Somewhat on a par with this was the custom of specifying horns in E $\flat$  as being in E $\sharp$ , a practice that persisted at any rate as late as 'La Juive' (1835). We may look upon this as a hint to the reader to imagine sharps in the signature. In Germany, E $\sharp$  used to mean E major.

The custom of writing horns in E or E $\flat$  in the bass clef incidentally throws some light on another kind of horn—the cor anglais. The Italian method of noting the latter was to mark the real sounds an octave lower in the bass clef. From analogy with horn notation, it seems more than probable that (in Italy at any rate) the original *corno inglese*—or, as it was first called, the *voce umana*, was pitched in E or E $\flat$ , probably the latter, since we find the cors anglais of Haydn's 'Stabat Mater' specified in the English edition as 'Fagottini in E $\flat$ ', the original instruments being at that time quite unknown in England. After all, there was no particular reason why the first attempts at a cor anglais should have been pitched in F. It is usually considered to be derived from the alto pommer, but between that and the tenor one there was the 'Nicolò,' which may have also served as a basis for experiments. As a matter of fact, the lowest note of the modern instrument is not always the same. In France it is E, but in Germany it is usually a semitone lower.

While, on the rare occasions of its use, the 'pedal' or double-bass clarinet is written an octave higher than the real sounds, the double-bass trombone and the contrabass tuba are marked at their absolute pitch. But, as regards the latter, it has not always been so. In the *Finale* of his first Symphony (1853), Saint-Saëns has the treble clef for both his 'Saxhorn basse in Si $\flat$ ' and 'Saxhorn C basse in Mi $\flat$ ', the first a ninth and the second a thirteenth above the real notes. But in 'Le Déluge' (1876), the two 'Contrebasses en Mi $\flat$ ' and the 'Contrebasse en Si $\flat$ ' are in the bass clef, though still written as transposing instruments, the former a sixth and the latter a ninth above the actual sounds. In Massenet's 'Marche de Szabadi' (1879), while the 'Sax-tuba' is in the bass clef at its proper pitch, the 'Contrebasse sax Si $\flat$ ' is in the treble, two octaves and a tone above the real sounds. There is the same notation in his 'Hérodiade.' It was adopted from the military band, from which no doubt the instrumentalists were borrowed. I have cited these scores because in them the instrument required is exactly specified. Present-

\* Grétry is no more consistent in his notation than in his nomenclature. While, in the above opera, he follows the rules of solmisation for his horns in E and E $\sharp$ , those in C are simply 'Corni in c,' except on one occasion, when they are called 'Cors en Ut.' His horns in D are either 'Corni in D' or 'Corni in D la ré,' in the latter case the *real* sounds being marked in the bass clef instead of the alto, to the inconvenience of the player.

day composers are less careful, and it must be owned that conductors do not as a rule encourage them to cultivate exactitude. How often do we find the same instrument used for the 'Tuba' part of Glazounov's fifth Symphony, with 16-ft. D in the first bar, as for that of the 'Bass Tuba' in 'The Mastersingers' Overture, mounting to E above the bass stave, and a shake on the A below the E in the next bar? It is not a question of compass, but of tone.\*

It is astonishing how indifferent composers appear to be as regards the proper specification of their brass, and the more one ponders on the reasons for it the more he wonders. As far as I know, Goldmark was the only composer who took the faintest interest in whether his trombone parts were played on valve or slide instruments, and yet many passages easy on the former are practically impossible on the latter. In his Overture, 'Der gefesselte Prometheus,' he specifies on the first page two tenor and two bass trombones with a part for a 'Bass Tuba' beneath them. But on p. 55 of the score there are rapid chromatic passages for the former, unplayable on slide instruments. Which form of trombone is (or was) customary in Austria, I do not know, but the composer, prepared for emergencies, gives an alternative version of seven bars for the horns and trombones, in which the chromatic passages of the latter are transferred to the former. But, as though ashamed of this solicitude for the proper performance of his work, and to show that he can be as obscure as the best of them, there is a note that 'The part of the fifth trombone remains unaltered.' This is the first mention we have had of the instrument, beyond an occasional '5' marked against the lowest part of the trombones. What did Goldmark want? In any case he required a contrabass instrument for this fifth part instead of the bass one indicated at the head of the score. But was it a trombone or a tuba?

There is no objection to a composer's calling a brass instrument descending to 16-ft. C a 'Bass Tuba' (or a mezzo-soprano one, for a matter of that), if it be clearly understood what he means. But is it so? There may be difficulty in deciding what constitutes a 'baritone' instrument, and what the Italians call a 'viola,' the French name an 'alto,' while we insist that it is a 'tenor.' But there should not be much doubt about a 'double-bass' instrument. When Wagner, in 'Siegfried' (p. 591), marked parts for a 'Contrabassstuba' and '1 ordinary Bassstuba (in C),' he knew what he was doing.† Why cannot other composers be equally precise? Yet we find Strauss in the 'Alpine' Symphony merely requesting '4 Posaunen,' without any hint as to the form of instruments he requires. Probably one and two are intended to be ordinary tenor trombones, while three and four are 'tenor-bass' ones, descending by means of the thumb piston and the upper pedal notes to 16-ft. G (the lowest note in the Symphony).‡ This no

\* Bruckner knew what he was about, when, for the first movement of his seventh Symphony, he marked a bass tuba beneath the usual brass, and a contrabass one for the second movement, when four 'Wagner tubas' are added to the score.

† This specification of an ordinary Bass-Tuba in 'Siegfried' seems to prove conclusively the kind of instrument the composer wanted in the Overtures to 'Tannhäuser' and 'The Mastersingers.'

‡ I have gathered this from an inspection of the parts. But that is not always quite conclusive. There are four *Posaunen* marked in the same composer's 'Festliches Praeludium,' and one might premis the same four instruments I have suggested above for the Symphony. But the fourth trombone in the 'Praeludium' has a 16-ft. B natural, the only note lacking—unless it has been supplied quite recently—in the chromatic scale of the tenor-bass instrument. Did Strauss make a slip, or did he here mean another form of trombone?

doubt is perfectly clear to the composer, and to the conductors of most parts of Germany. But some more information might be useful to conductors of other countries.

Orchestration is usually considered as an 'Art.' But if the same haphazard methods were introduced into (say) the art of cooking, we should run grave risks of being poisoned.

Without venturing to trespass on the agenda of Widor's proposed musical congress, the ideas of two musicians on a revised notation for the orchestra may be mentioned. The first, by Constant Pierre, in his excellent book 'Les Instruments à souffle humain' (1890), is at first sight somewhat of a freakish nature. He advocates for all the transposing instruments a return to the horn notation explained by Franceur, with the clef dependent on the key of the instrument. He would, for instance, have the first bar of 'Lohengrin,' Act 3, written for the horns:



and for the clarinets:



while an oft-quoted progression for the horns in 'The Rhinegold' (p. 245) would appear as:



The ordinary bass clef (F on the fourth line) might, of course, be substituted for the uncommon one of G on the first line, but M. Pierre permits us choice in the matter.

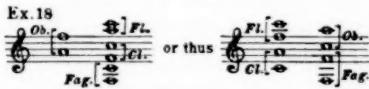
There is no necessity to dwell on the system, which is unlikely to be approved save by those whose particular plan of interpreting transposing instruments includes the use of obsolete clefs. The question of what sharp or flat signs to place in the signature, and what to employ as accidentals (the latter of paramount importance in modern music), would always be an objection to the method. It is impossible to satisfy both reader and player! For Ex. 16 I have adopted the method employed by Halévy in 'La Juive,' when writing his *cor anglais* parts according to the old French notation, i.e., with the C clef on the second line in the signature. For Eléazar's air in Act 4, the instruments have three flats against their stave, which is correct, if the treble clef be imagined, but wrong, with the mezzo-soprano one marked. As the *real* sounds are thus given, there should be the four flats of F minor, the key of the piece. But M. Pierre apparently would have no key-signature, as 'the executant can easily find it.' How, I am afraid I do not know! What is to tell him whether an E or an E<sup>flat</sup> crook is required for the third note of Ex. 17? Is the B, flat or natural?\*

M. Pierre's second scheme is to have the parts of all the instruments in real sounds, leaving it to the performers to carry out the necessary transposition. The idea has been attempted in the Giordano edition of scores, cited above, but these are only intended for the convenience of readers. One is safe in believing that no separate orchestral parts have been published

\* A villainous series of misprints does not render M. Pierre's argument clearer. At the top of page 217, he has a phrase in A minor followed by how it is written for instruments in A, B<sup>flat</sup>, F, G, and E<sup>flat</sup>. In every one of them the key-signature is wrong, and the G of the A minor phrase disregarded!

in that form. As regards the ability of players to transpose at sight, there can be no doubt. It is the daily practice of clarinetists, cornists, and trumpeters. But the idea is better discussed in conjunction with one casually suggested by Mr. Ernest Newman, apropos of Schönberg's gargantuan score 'Gurrelieder.'

The eminent critic advocates condensation as advisable in, at any rate, modern scores. I take it that he would have certain groups of instruments compressed on to a couple of staves (with power to add to the number), the real notes of course being given. This plan seems very reasonable, and, to some small extent, has been already carried out. In the operatic scores of Verdi and others, the 'Banda' on the stage has its part written on two staves, with very occasional hints as to what is required of it. We have a better-known instance in Tchaikovsky's '1812' Overture. The military band is indeed marked *ad libitum*, but that the composer counted on its co-operation is proved by the fact that its part is fully scored, and can be obtained as an appendix to the orchestral score. Can anyone declare honestly that any of his enjoyment in reading the Russian composer's work has been destroyed because at the end of it there are twenty-eight parts (written on twenty-four staves) compressed on two lines? One may be unable to pick out the part of the E♭ cornet, or, indeed, know whether the instrument be employed. But whatever interest that possesses from the point of view of Instrumentation (*v.* previous foot-note) it cannot affect one's mental audition of the Overture. In a great many scores the wood-wind and brass could be given on a couple of staves without the omission of a single note. The names of the instruments would be indicated when necessary, as in an ordinary conductor's score, and if at times the progression of the individual parts was not perfectly clear, such obscurity would be negligible. To the keen-eared student of orchestral balance it may be of importance whether a chord is built up thus:



but to *non autres*. Possibly, for the sake of clarity, it would be as well to keep the three main departments of the orchestra distinct. But still, if the cor anglais, first horn, and violas had the melody, or the basses, bassoons, and tuba, the bass, there is no reason why one stave should not serve for the three. After all, similar abbreviations were common in the scores round about the dawn of the last century.

With some of the ultra-modern works the 'boiling-down' process might prove more difficult, and I fear I lack the necessary courage for suggesting that certain parts might be omitted altogether beyond a mere mention: 'Inaudible harp arpeggios for the next four pages,' or '2nd Flute, 3rd Oboe, and 5th Horn also play.' Though such a drastic proceeding ought to gratify the reader by enabling him to penetrate more easily to the heart of the music by eliminating from the score some of its ranker under-growth, he might consider himself defrauded. And the composers, who had devoted hours to making their pages look interesting, would object strongly.

If there be any necessity for reforming orchestral notation—and many would deny it!—the path seems to lie in the direction of condensation wherever

possible, correlated with the use of the real sounds. But if we are to have the real sounds, let them be really real, and not written in some other octave. That for convenience some of the *extreme* parts are noted as though they were marked with a perpetual '8va' or '8va bassa' does not disturb this recommendation. Reformers of both spelling and musical notation seem to take it fondly for granted that their disciples have no desire to peruse anything not published in the special editions of the cult. If the musical reader wishes to study any other works beyond Beethoven's Symphonies—which he ought to know sufficiently well to appreciate even if the parts were noted in neumes—and a few other pieces, he will at once find himself confronted by the alto and tenor clefs. So why not make a virtue of necessity, and learn them? Even with a condensed score it would be often convenient to compress some of the parts on the alto clef.

But before instituting any reforms, it would be as well to try and set in order the orchestral house as we have it at present. To urge composers to unanimity in regard to such things as the notation of the bass clarinet is sheer waste of breath. But there are many points on which they could be more explicit. After all, it mostly means trying to realise that their particular pet orchestra, and its private manners and customs are not accepted as models by the rest of the world.

## Music in the Foreign Press

### DEBUSSY'S YOUTH

There is a great scarcity of documents on Debussy's biography; so the special (May) issue of the *Revue Musicale* is particularly welcome. It contains a dozen articles, all by people who knew Debussy, and several interesting portraits. According to Raymond Bonheur

. . . Debussy, in his early years, was profoundly impressed by Verdi's 'Falstaff' and 'Trovatore.' Later he came under the influence of Schumann, Liszt, and Chopin. From a journey to Russia he brought back the score of an early opera by Korsakov and a few songs by Borodin. It was only later that he became acquainted with Moussorgsky. [This statement is confirmed by Robert Godet—who declares, in fact, that when Debussy was first shown, in 1889, a score of 'Boris Godunov,' he evinced very little interest.] He also fell under the spell of Wagner, against which he was to react so strongly.

Paul Vidal says that

. . . Debussy, in his youth, liked Berlioz and Lalo, but professed a strong dislike for Beethoven—although he was seen listening with enthusiasm to the E flat Pianoforte Concerto and to the second Symphony.

Henri Prunières, commenting upon Debussy's letters from Rome to his friend Vasnier, says:

He devoted long hours to the study of Bach. At Rome the young composer was very much depressed, and he longed to return to Paris.

Robert Godet's article is particularly rich in impressions and recollections. The following anecdote is amusing:

Debussy and Jean Moréas were very fond of pulling each other's leg. One day Debussy found out that his friend's latest hobby was the second 'Faust,' and took steps in order to be able, if need arose, to give him a Roland for his Oliver. At a certain party, after Moréas had overwhelmed his guests with many quotations, Debussy calmly said: 'All this is very fine, but there are even finer things in "Faust." ' 'Finer things!' said Moréas, indignantly. 'Finer than the Mothers, than Helen, than . . .' 'Yes, there is the Watchman on the Tower, he who is to salute the rising sun with a trumpet peal, and who, when Helen appears, thinks he sees the sun rising in the south, and is so moved that he drops his trumpet. Here, indeed, is imagery worthy of your ancestors, M. Moréas; and I wonder how you could have failed to notice it.' Moréas remained petrified awhile; but quickly recovering, he shouted in a voice of thunder: 'The humbug! Before coming to see me he provides himself with documents!' Yet the next time Moréas was induced to quote from 'Faust,' he did not fail to wind up with the words: 'But the finest thing is the episode of the Watchman on the Tower.'

Godet's recollection of the first performance of 'Pelléas et Mélisande,' and that of André Messager (who, it will be remembered, conducted it), are worthy of close attention. Messager ends his article with the words:

The most vicious detractors of 'Pelléas' in 1902 are now its keenest upholders. Such is the way of the world!

Robert Brussel writes on the relations between Debussy and Paul Dukas. Charles Koechlin examines early, hitherto unpublished songs of Debussy, which appear by way of musical supplement.

#### SYNAGOGUE MUSIC

In the *Zeitschrift für Musikwissenschaft* (May), A. Z. Idelsohn examines the old Jewish Missinai chants (also called Skarbore chants), whose tradition is preserved in Central and Eastern Europe, but not in Italy, Portugal, or the East. It is, he tells us, a compound of Eastern Hebraic and purely German elements.

#### OLD HUNGARIAN MUSIC

The same issue contains the fourth of Benedikt Szabolcsi's studies on old Hungarian music:

One of the oldest collections of Church music is the 'Organo Missale' of Johann Kajoni (1667), containing thirty-nine Masses and fifty-three Litanies. The composer is very much under Italian influences. More significant is Prince Paul Esterhazy's 'Harmonia Celestis' (1711).

Further, Szabolcsi considers the secular song of the 18th century, and the dance-music of the late 18th century. He ends with suggestions as to the lines to be followed by students of old Hungarian music.

#### OLD MUSIC MANUSCRIPTS IN SPAIN

In the same issue, J. B. Trend publishes a list of old musical manuscripts preserved in the churches and libraries in Spain.

M.-D. CALVOCORESSI.

#### LEONARD BORWICK: A MEMORY AND APPRECIATION

BY WILLIAM SAUNDERS

Whatever the musical historian and posterity may have to say regarding the art of Leonard Borwick, there is no question whatever that his style and manner of interpretation of the great pianoforte master-works always made for present popularity. Borwick's technique was a thing of rare, scintillating brilliance; under his clever, manipulative fingers, music poured from the instrument in floods of beauty like waterfalls flashing in the sunshine or, to use perhaps an apt metaphor still, like champagne sparkling in the light of electric bulbs, for at times one had an uncomfortable impression that there was a certain amount of flashiness in his brilliance. He belonged to the emotional school of performers, but, unlike that of Paderewski, his interpretative emotionalism was real and, to a considerable extent, ingenuous. In many modern virtuosi, this style of playing is more or less a pose, but it was by no means so in the case of Borwick. It was much too consistent and unconscious to be anything of the kind, and there was, in his playing, always a perfect lucidity of touch and clarity of phrasing. All was clear as crystal; nothing was ever blurred or in any way tended to slovenliness.

Of course Borwick was scrupulously careful to arrange his programmes in such a manner, and to select for performance only such works as should give the best results both from the aesthetic and from the executive point of view, when judged in relation to his particular style. And in this respect it must be conceded that the artist was a perfect master in the art of programme building. Take, for example, the programme submitted at the second Edinburgh Classical Concert of the 1918-19 series, held in Freemasons' Hall, Edinburgh, on January 18, 1919, which was a characteristic and typical example of a Borwick recital, and one that has remained in my memory with peculiar and exceptional vividness. It comprised four different numbers, or groups of pieces. The player led off with Beethoven's ever popular, yet truly great, Sonata Op. 57, the 'Appassionata.' Then came a quartet of unchallenged Chopin numbers, a group of Debussy pieces, and a selection of pieces from the works of five different composers of romantic and 'programmatic' tendencies. Nothing could have been conceived on better or juster lines for the completely adequate demonstration of Borwick's individual genius.

With the possible exception of the so-called 'Moonlight,' there is not one of Beethoven's Sonatas that has received so widely varied a medley of interpretation as the Op. 57. It has been played in every possible shade of style, from the clear and coldly classical manner of Prof. Tovey, to the rich, passionate utterance of Leonard Borwick. Both these extremes are no doubt wrong, and Beethoven's own intention was probably a mean between the two. On the other hand, it was possibly nothing of the kind. Vincent d'Indy, in his charming little critical monograph on Beethoven, in referring to the master's style of the second period, remarks that its chief manifestations may be summed up in a few words:

The disturbance caused by the first onset of the passions finds expression through a period almost disorderly, in a musical sense, from 1801 to 1804.

In 1804 the crisis is passed, and equilibrium re-established in three master works—the Sonata Op. 57 (love), Op. 53 (nature), and the third Symphony (heroism).

We have it also on the authority of Schindler, that Beethoven himself said that the poetic idea of the Sonata Op. 31, No. 2, in D minor, and the Sonata Op. 57, with which we are now dealing, is to be sought in Shakespeare's 'The Tempest.' And no less an expert of programme music than the late Prof. Niecks was strongly inclined to accept Schindler's utterance as genuinely in accordance with fact. In spite of all this, however, it is not without interest to speculate upon what executants of the emotional school would have made of Op. 57, had that enterprising publisher never thought of filling his coffers by the mere conception of affixing a label to the work. Earlier in his book, Vincent d'Indy remarks that

. . . after all, while reading the Sonata in C sharp minor, or the 'Appassionata,' we do not think of the brunette countess with blue eyes, or of woman in any guise; how can one see any other person than the artist creator himself, who complains, who revolts, or turns away to seek consolation in the woods or smiling meadows?

I do not agree with Prof. Niecks that Schindler is altogether to be trusted. Perhaps the coldly classical mode of interpreting this noble work is not altogether in accordance with the composer's ideas, but I believe it comes closer to them than did the *Sturm und Drang* of Leonard Borwick. The passion he put into Op. 57 was considerably worked up, and largely artificial, though interesting enough, of course, as a study in interpretation.

It may be considered that I have dwelt too much upon this aspect of Borwick's reading of Beethoven, but to me the master is sacrosanct. I think the time has now come when all the cobwebs of misrepresentation and superstition that have gathered about Beethoven's work should be entirely swept away, and even if we have to unlearn much, and begin on fundamentals again, the possibility of re-discovering the real Beethoven in the process is surely worth the trouble.

With Chopin, who never affixed a title to, or indicated a programme for, any one of his numerous pianoforte compositions, the case is entirely different from that of Beethoven, who did so occasionally, although very seldom. It was Balzac who said that the Polish composer was less a musician than a soul *qui se rend sensible*. And from all that we know of him, it can scarcely be doubted that Balzac was right. Schumann wrote of the 'Three Waltzes,' Op. 30:

Such flooding life moves within these Waltzes that they seem to have been improvised in the ball-room. . . . They must please; they are of another stamp from the usual waltzes, and in the style in which they can only be conceived by Chopin when he looks in a grandly artistic way into the dancing crowd, which he elevates by his playing, thinking of other things than of what is being danced.

It was of the 'other things' that Leonard Borwick told when he played Chopin, as he likewise expressed all the romance and love and poetry in Debussy, Stravinsky, Scriabin, Palmgren, *et in hoc genus omne*.

In a final estimate of the position of Leonard Borwick as artist and pianist, where then must he be placed? Certainly not in the front rank with his

contemporaries Sauer, Rosenthal, and Busoni. He had not the dramatic instincts that are, or were, essentially a part of the artistic equipment of these giants. He was not by any means devoid of the dramatic sense, of course, but it was in him more or less defective—just a little lop-sided. But I should have no hesitation in placing him in the second rank with, say, Paderewski, Pachmann, and perhaps Hambourg. There is no question whatever that Leonard Borwick was a very great artist—all the greater perhaps when we remember that he was sixteen years of age before he resolved seriously to train for virtuoso rank. He was undoubtedly the greatest of our native pianists, and illuminating and full of surprises as his interpretations frequently were, that critic would be rash indeed who should dare to assert that he had, even at the date of his death, reached the zenith of his influence and achievement. Truly great virtuosi are not so numerous that we should fail to mourn even the death of one; but there have been very few since the pianoforte was evolved from earlier and less perfect instruments, whose loss has been more untimely, or whose artistic personality is less easy to replace than were those of our own beloved Leonard Borwick.

#### DANCE MUSIC OF TO-DAY

BY JACK HYLTON

To determine the true position of the modern dance band in relation to musical progress it is necessary to go back, in the mind's eye, to the time when musicians were 'all-round' men who provided music both for the ear and for dancing. These conditions obtained about ten or twelve years ago when dancing was an occasional amusement.

As distinct from the 'straight' orchestra, the dance band of to-day is the result of specialisation consequent upon the phenomenally rapid advance of dancing during the last few years. Regarded in this light, it is easier to assess dance bands at their correct worth. This is an age of specialisation; and comparisons between music played by 'straight' orchestras, for the pleasure of the ear alone, and that produced principally for purposes of dancing, are not only strictly illogical, but lead merely to acrimonious assertions of superiority which yield no useful result. The two types of music are complementary, rather than in opposition.

It is unnecessary to consider why dancing became so popular during the war, or to trace the beginning of that type of music, if such it can be called, which was then christened by the name of 'Jazz.' That many excesses were committed in the name of the old 'jazz,' I am ready to admit; but although the name has survived, the music itself and all that it represented was purely transient. One thing only it served to emphasise—the importance of a sustained rhythm in any popular form of music.

Modern syncopated music is not 'jazz,' but it has retained that same rhythmic under-current as an essential constituent. I am not asserting that a strong rhythm is necessary to all music, but it now seems established that, for modern dancing purposes, a noticeable rhythmic background, as found in present-day syncopated music, is essential. The nature of the rhythm depends naturally upon the type of dance, and in this respect fewer changes have been seen.

Nobody can feel doubtful that the happy invention of the fox-trot was one of the principal causes of the recent popularisation of dancing. Although dance innovators have been extremely busy for several seasons, the fox-trot still maintains its supremacy and, according to competent judges, seems likely to do so for many seasons to come. This is due, without question, to its delightful simplicity.

It is hardly surprising, in these circumstances, that popular composers are producing music to satisfy this definite demand for syncopated dance material. It can even be said that to be a success, or 'hit,' a popular song nowadays must necessarily be also a good dance tune. This may be regrettable from some view-points, but it is a hard commercial fact. So widely is dancing now spread and so eager is the cry for suitable new pieces, that the output of popular songs of this character is exceedingly large, and runs, I am told, into hundreds every week.

But their life is short, sometimes only a month or two. Not long ago every popular band in the country was playing 'Valencia,' yet already it is well-nigh forgotten. Again, modern dance songs are shorter than many other compositions; they are seldom more than three to four minutes' long, or about a hundred and sixty measures in music. Thus many more items are required in a programme than formerly.

Now to serve effectively the ever-increasing popularity of dancing, a machine is required of a character considerably different from that of the 'straight' orchestra. The latter is too unwieldy for the purpose and, owing to the large number of orchestras required, too expensive. The usual dance band consists of three saxophones, three brass instruments, and four rhythmic instruments, the latter acting as a background to all other effects. Thanks to the saxophones, the volume created by a small dance band of this type can equal that of a full 'straight' orchestra comprising three or four times the number of players.

The principal distinguishing feature of dance band music is sustained rhythm, and the most important instruments in this respect are the drums. Where one drum only is employed the bass drum with foot-beater is used, but timpani are essential for good work. In nearly every dance orchestra the rhythm is also sustained by a pianoforte. The other chief rhythmic instrument is the banjo, of which there are several types. The tenor banjo is probably the most useful. These instruments in combination provide the under-current of rhythm which is characteristic of modern dance music.

The principal melodic instruments are the saxophones, of which there are eight varieties. This instrument combines certain qualities of the clarinet and French horn. Another important instrument is the trumpet, the tone-colour of which can be varied considerably by means of 'mutes' inserted in the bell. These accessories are also used with the trombone.

The efforts of responsible dance musicians have lately been directed to the retention of vital rhythm—deemed so important by modern dancers—without loss of artistic form in the music. The danger in modern dance music generally, as many of its critics point out, is that some young people may be tempted to consider it as the only form of musical expression, and to disregard completely the vast treasure of music left us by the classical masters, which is designed only for the ear. I recognise that many of these

young folk hear nothing but dance music, and that if musical taste is to be maintained, the same degree of refinement, so perceptible in most classical music, should also characterise modern dance music. Many people, in addition to dancers, listen to dance tunes, and although it is not intended to substitute dance music for that of a 'straight' orchestra, it is clearly necessary to maintain a high standard, so that the musical taste of the younger generation, for which we feel responsible, shall not suffer.

The type of modern music known as symphonic syncopation has this end in view. Many of the classics have been paraphrased rhythmically, in order to produce music which will satisfy not only dancers but also listeners, and much of the criticism poured upon such attempts has in some measure been merited. The work requires not only a certain audacity, but also considerable skill, and I admit freely that a few classical works have been disfigured in this way, owing to bad taste. The resulting paraphrases have naturally offended the innate refinement characteristic of a true musician.

But I see no valid reason why rhythmic paraphrases of the classics—if properly done, so that the original ideas of the composer are retained—should not be works of art any less than the originals. It is possible to retain all their beauty and individual character, and I look for extensive development in this respect in the immediate future. We have already some notable successes. A difficulty is that the 'straight' orchestra is much larger than a dance band, a difference which necessitates many substitutes for the original instruments. The parts usually given to the violins, cellos, and clarinets, for example, must be taken by the saxophones, whilst the muted trumpet imitates the oboe, French horn, and so on.

It seems likely that the modern dance band will retain its present form for many years to come, for the number of such bands in this country is still increasing. Although mistakes have been made in the development of symphonic syncopation, which even yet is in the experimental stage, I feel certain that a bright future lies before it.

With the present limited facilities available to the working classes for the enjoyment of music, dance musicians carry a heavy responsibility. Provided the music they play is selected, arranged, and adapted rhythmically with a refined taste, their work should have an educational value no less important than that of the prominent schools of music, which are not concerned principally with the working classes, but with those more blessed with life's favours.

#### HORATIO WILLIAM PARKER

A memorial tablet has been erected to mark the birthplace of Horatio William Parker, at Auburndale, Massachusetts. Prof. Edward Bailey Birge, head of the School Music Department of Indiana University, gave an address, and a choir of two hundred sang Parker's 'I remember.' The memorial is inscribed:

THIS TABLET MARKS THE BIRTHPLACE

OF

HORATIO WILLIAM PARKER,

September 15, 1863

December 18, 1919

SCHOLAR. TEACHER. COMPOSER. FRIEND.

Dedicated by

THE AMERICAN INSTITUTE OF NORMAL METHODS.

July 26, 1896.

The commemoration closed with a performance of Parker's 'Hora Novissima,' conducted by Mr. Emil Mollenhauer.

CARL MARIA VON WEBER: NOTES ON  
SOME EPISODES IN HIS CAREER

BY EDWARD SPEYER

[Carl Maria von Weber was born at Eutin, Oldenburg, on December 18, 1786, and died in London, June 5, 1826.]

In my collection of autographs there is a document, drawn up on a sheet of foolscap paper of somewhat official aspect, written in a firm, clear hand, of which the following is a translation :

Stuttgart, August 9, 1807.

To the Directors of the Royal Opera.

In the course of a musical tour undertaken by myself, I have just arrived in this town, and the desire to be fortunate enough to be able during my stay here to perform before His Majesty The King on the Fortepiano, encourages me to address myself to you with the humble request that you might kindly feel disposed to assist me in realising this project.

I should offer, not only to play on the Fortepiano a concerto by Beethoven or some other great Master, but also, and more especially, to produce a Symphony of my own composition, or an Overture of one of my Operas, and I flatter myself—without, I hope, laying myself open to the charge of presumption—that I shall have the good fortune to earn the applause of His Majesty The King, as well as that of all music lovers.

In the confident hope of obtaining your kind and powerful intervention in my favour.

I have the honour to remain,

Your most obedient servant,

CARL MARIA BARON VON WEBER.

The offer to provide for the King of Württemberg and his subjects so generous a feast of music as detailed in the foregoing petition, if made by a composer of mature age and experience might be considered to be remarkable enough; coming from a lad hardly out of his 'teens it seems amazing.

What Weber intended to be a short visit to Stuttgart during a concert tour through Germany, developed into a sojourn of two and a half years. He became secretary to the King's brother, the Duke Ludwig of Württemberg, a man of loose morals and discreditable conduct of which Weber was made the innocent scapegoat. Weber was consequently banished from the country by royal decree, and was forced thenceforward to seek his fortune in other parts of Germany.

We next meet him at Offenbach, near Frankfort-on-Main, in 1810, on a visit to André, the music publisher, who had commissioned Weber to write six Sonatinas for pianoforte and violin. Anton André (1775-1844), the head of a family well-known in musical history, enjoyed in his time a considerable reputation as a composer, and more particularly as a theoretician. He inherited from his father the music publishing business which is in existence to-day. Whilst on a journey to Vienna in 1799, and on Haydn's advice, André bought the manuscripts of the complete works of Mozart from the composer's widow, for the sum of about £900. These he proceeded to publish gradually, the publication immediately raising the position of his firm to one of the most important in Germany. André wished to hear the six Violin Sonatinas, and invited Weber to dinner, together with my father, Wilhelm Speyer (1790-1878), who was a good violinist and had studied composition with André. After dinner the performance of the pieces by the two young men, who were then aged twenty-

three and nineteen respectively, was punctuated by a running fire of caustic criticism uttered in a loud voice by André. At the end Weber quietly rolled up his manuscript, put it in his pocket, and, turning to André, exclaimed: 'Sir, you shall not have these Sonatinas, but I doubt not that you may one day pirate them.' I may perhaps explain that in those times no treaties for the protection of the rights of authors existed amongst the forty-four large and small states which constituted Germany, so that a book or composition published in one state could be pirated with impunity in all the others. André, however, did not lay himself open to Weber's reproach. The Sonatinas were afterwards published by Schott, at Mainz.

The two episodes described above serve to bring out a prominent trait in Weber's character, viz., his strong sense of self-confidence, which, however, was untainted by arrogance, conceit, or vanity. He retained this spirit of self-reliance throughout his life. His courtly manners, the originality of his compositions, the brilliance of his pianoforte playing, and his highly-cultivated mind earned for Weber the admiration of wide social circles and the friendship of many eminent men and women wherever he went during his extensive journeys.

Besides the well-known biography of Weber by his son, Max Maria von Weber, the collection of letters forming the correspondence from 1812 to 1826, between Weber and his most intimate friend, the distinguished naturalist Heinrich Lichtenstein (1770-1857), who was one of the earliest explorers of South Africa and himself an accomplished musical amateur,\* affords an admirable opportunity for obtaining a true insight into Weber's character, his opinions on music in general, his artistic career, and his private life.

The first performance of his opera, 'Der Freischütz,' took place at Berlin, on June 18, 1821, and its almost unparalleled success immediately made Weber's name celebrated and popular, not only all over Germany, but also over the greater part of Europe.

In 1816 he settled down at Dresden as conductor of the Royal Opera, a position which he held till his death, and though he was frequently involved in struggles against prejudice and intrigue, Weber had substantial compensations in the esteem and support of his friends, and more especially in an unusually happy married life. But his delicate state of health, which grew steadily worse and finally ended in a virulent form of consumption, cast a shadow over his existence. He began to be deeply concerned about the future of his wife and two young children. At this moment, in August, 1824, Weber received a proposal from Kemble, the manager of Covent Garden, to compose an opera for England, to be based on an English libretto by Planché, called 'Oberon.' The opera was to be produced in London, with Weber as conductor. He was to make a three months' stay in this country, in the spring of 1826, and to receive payment of about £1,000, together with some other benefits. In view of his bad health, his wife and friends strongly urged him to decline the offer. The composer, however, consulted his doctor, whose verdict was as follows: 'If you go to England your fate will be sealed in a few months. If you remain at home and take a year of absolute rest, you may have a few years still to live.' Weber answered: 'I shall go to England. God's will be done!'

\* Braunschweig: George Westerhau, 1900.

Weber threw himself at once into the work of composing the opera, and in order to be able to cope fully with the libretto, began to learn English, although he was thirty-seven years of age.

The following letter to Sir George Smart, the original of which is in my possession, shows the measure of success which attended his efforts :

MY DEAR SIR!—I leave Dresden the 16 February. I shall sleep every night,—because I am forbidden to travel by night,—remain one day at Frankfort, and hope to arrive at Paris the 25th February. There I must remain some days, and therefore I can not be in London,—embarking at Calais,—before the 5th or 6th of March. Consequently I can only accept the fair offer of our honored friend Mr. Kemble, than for the four last oratorios, the 8th, 10th, 16th, and 17th, for which I hope Mr. Kemble will accord me the round summe of one hundred Pound sterling.

Beyond all this however I must entirely apply to your goodness, without that I would be a very helpless Being.

But you prove yet already by your kind letter and the very useful advices which you give me in it—for which I can not be enough indebted to you,—that I can hope every aid by your Friendship.

Your letter shall be my direction after which I regulate myself; and Mrs. Weber is a great deal more tranquil, to see me in such hands in England, and looks upon it with harty thanks. I am not attended by a servant, but Mr. Fürstenau will come along with me and I am very glad to know that he can reside near me.

The engagement of Mr. Braham is a very good news, and gives me great pleasure.

If this letter goes so fast as yours, you can give me—if you think it necessary—some news at Paris, where my direction is by Maurice Schlesinger's.

And now my dear Sir! I give you a harty shake hands and remain with all regard and esteem.

Yours most faithfully,

M. v. Weber.

Dresden, February the 6th, 1826.

[Concerts with a miscellaneous programme of orchestral and vocal music were then called Oratorios. Braham was the eminent operatic singer.] Weber left Dresden on February 16, 1826, accompanied by his friend Fürstenau, the celebrated flautist, and arrived in London on March 5, where he enjoyed the hospitality of Sir George Smart.

The events and experiences of his stay in London are pungently described in his letters to his wife,\* which give a highly interesting, and, at the same time, deeply moving picture of his existence during the last few months which he was destined to live. He at once acquired an extraordinary popularity, not only in society, but even amongst the people in the streets, who cheered him on leaving the rehearsals at Covent Garden. His time was more than fully occupied by rehearsals of the opera, conducting concerts, and an endless succession of social functions, which he attended much against his will. It seems almost miraculous that his enfeebled and emaciated body was able to withstand the strain of all this activity and excitement. He even found time and energy in London to compose that noble Overture to 'Oberon' which, together with its great and brilliant companions, the Overtures to 'Der

Freischütz' and 'Euryanthe,' still thrills the audiences of our concert-rooms to-day.

The first performance of 'Oberon' took place on April 12, 1826. About this he writes to his wife :

By God's mercy and help I have had a greater success to-night than perhaps ever before. It is difficult to describe so complete and moving a triumph as this. To God alone the honour is due! On my entering the orchestra, the whole audience of the over-crowded house rose and received me with an outbreak of cheers and applause, accompanied by the waving of handkerchiefs and hats. It took an unconscionable time for all this to calm down. The Overture and five numbers had to be repeated, and every other piece was interrupted by explosions of enthusiasm. In the end I was dragged on to the stage amidst tumultuous applause, an honour which, I am told, has never before been conferred on any composer on such an occasion in this country.

Through all the numerous letters addressed to his wife during the three months of his stay there runs like a red thread his feverish, insatiable, and irresistible yearning for home, wife, and children—a feeling which seemed to consume his frail body and hasten the end of his life. Of his terrible sufferings during most of this time we find frequent records in his diary, but not the slightest mention of them is ever made in any of his letters to his wife. It was on May 26, ten days before his death, that Weber gave a farewell concert of his own, for which occasion he composed the song 'From Chindara's warbling fount I come,' to words taken from Thomas Moore's 'Lalla Rookh.' The manuscript of this last composition of Weber's, which was written for the celebrated singer Miss Stephens, who later became Countess of Essex, is in my collection, and has a deeply pathetic interest. Only the voice part is written out, and in an all too visibly trembling hand. Miss Stephens sang the song from this manuscript, whilst Weber at the pianoforte had to improvise the accompaniment. He had evidently already become too feeble to write it down! It was the last time his hands touched the keys. The song was published after his death, with a pianoforte accompaniment provided by Moscheles.

With a profound sigh of relief, Weber had fixed his departure from London for June 5. On the evening of June 4 his friends Sir George Smart, Fürstenau, Moscheles, and Mr. Göschen, the London banker, father of the late Viscount Goschen, came to see him, and on observing the state of collapse to which he was reduced, they strongly urged him to postpone the journey. But he firmly refused. He was found dead in bed the next morning. A post mortem examination revealed that the disease had had a devastating effect on both his lungs and throat. The funeral was on an imposing scale, the expenses being provided by public subscription, and took place on June 21, at the Roman Catholic Chapel of St. Mary Moorfields, in the City, when Mozart's 'Requiem' was performed. The coffin was deposited in the crypt of the church.

In 1844, mainly on the initiative of Richard Wagner, the body was transferred to Dresden.

Sir George Smart's house, where Weber died, was 91, Great Portland Street. When the street was renumbered the house received the number 103, and a memorial tablet was placed upon it in 1894.

\* Reise-Briefe von C. Maria von Weber. Leipzig: Alphons Dürr, 1866.

AN UNPUBLISHED PAGE OF BIZET'S  
'CARMEN'

BY PAUL LANDORMY

I am indebted to M. Emile Straus for an unpublished communication of Bizet, in which we see the composer of 'Carmen' collaborating with his librettists Meilhac and Halévy—or with one of them—in building up the very text he had to set to music. Or rather, as we shall soon see, we are not here dealing with a text to be set to music, but with music to provide with a text.

The story of the Habañera of 'Carmen' is well known. For the heroine's first entrance on to the stage, Bizet had originally composed couplets which Galli-Marié, the creator of the rôle, considered mediocre in their effect. She refused to sing them. To satisfy her, Bizet apparently made thirteen separate attempts to write the song: all to no purpose. In despair, he finally decided simply to transcribe—with a little arranging—a 'chanson havanaise' entitled 'El arreglito' ('The promise of marriage'), which he found in an album published in 1864 by the firm of Heugel, under the title 'Chansons espagnoles del maestro Yradier.'

And so Bizet copied Yradier as Handel or Molière were wont to copy—*i.e.*, by a transfer of the model. But there had to be invented words suited to Yradier's music. Bizet tried to write them himself. Not succeeding, he left his task, and requested Ludovic Halévy to finish it.

The following represents the rough copy of the words of the Habañera written by the composer on a large sheet of white paper with marginal notes evidently intended for Halévy:

L'amour est un rebelle  
Et nul ne peut l'apprivoiser.  
C'est en vain qu'on l'appelle,  
Il lui convient de refuser.

Eight lines like the first four, the second, fourth, sixth, eighth, tenth and twelfth lines beginning with a vowel ! ! !

L'amour est enfant de Bohème . . .  
Il ne connaît jamais de loi,  
Si tu ne m'aimes pas, je t'aime ! . . .  
Si tu m'aimes . . . tant pis pour toi ! . . .  
L'oiseau que tu croyais surprendre  
Battit de l'aile et s'envolé . . .  
L'amour est loin—tu peux l'attendre.  
Tu ne l'attends plus—it est là—  
Tout autour de toi vite, vite—  
Il vient, il s'en va, puis revient;  
Tu crois le tenir—it évite.  
Tu crois l'éviter—it te tient,  
L'amour est enfant de Bohème, etc.

This Yradier—who died in 1865, 'singing-master to the Empress of the French'—had evidently some success in his day, seeing that he found such interpreters as Malibran, Mesdames Viardot, Patti, Albini, Carvalho, Trebelli, &c. Alexandre Dumas fils, in 'L'Ami des Femmes' (Act 2, Scene 3), having to persuade Balbine to sing a fashionable romance, is compelled to borrow from the 'Chansons Espagnoles' the air 'Ay Chiquita':

'On dit que l'on te marie  
Tu sais que j'en vais mourir.'

This text calls for a few remarks. We see that Bizet's lines have been definitely retained, or almost so. There are a few slight modifications. The first line:

L'amour est un rebelle;

and the third:

C'est en vain qu'on l'appelle;

have become:

L'amour est un oiseau rebelle

Et c'est bien en vain qu'on l'appelle.

The addition of two syllables to each line evaded a repetition in the singing which was doubtless looked upon as a blemish. Indeed, in order to adapt the music to the original lines—which were two syllables short—Bizet had originally thought of twice repeating the initial syllables of the first and third lines.

In the refrain, the last line alone is changed. Instead of:

Si tu m'aimes . . . tant pis pour toi,

we have:

Si je t'aime . . . prends garde à toi !

which is infinitely more significant.

The text of the second couplet has been but slightly altered:

Il vient, s'en va, puis il revient,

instead of:

Il vient, il s'en va, puis revient.

But here we have something interesting. At the corner of the page on which Bizet has written his lines, and which he has had to hand over to his collaborator, we read the following lines in Halévy's handwriting:

Hasard et fantaisie  
Ainsi commencent les amours,  
Et violâ pour la vie  
Ou pour six mois ou pour trois jours,  
Un matin sur sa route  
On trouve l'amour, Il est là. . . .  
Il vient sans qu'on s'en doute,  
Et sans qu'on s'en doute il s'en va.  
Il vous prend, vous enlève,  
Il fait de vous tout ce qu'il veut.  
C'est un délice, un rêve,  
Et ça dure ce que ça peut.

Evidently this is the answer to Bizet's request. These are the 'eight lines like the first four' asked for by the composer on the margin of the page; there are even twelve instead of eight, for Bizet had not explained his meaning clearly. Judging by the arrangement of his text, we may imagine that the couplet was to consist of eight lines in addition to the first four, whereas the first four were in reality included in the eight for which he had asked. These short lines by Halévy are dainty and well-conceived, but how little they suit the situation, the character, the music!

On the back of the same page we read—still in Halévy's handwriting:

Here are the twelve lines required. Do they fit in with the sentiment? I had composed more tender lines, but I think we must not, at first, paint Carmen in too sombre colours, and that a little *blague* will do no harm. To-morrow I will bring you, at Bougival, the little scraps of the *Finale* of the third Act, along with the four lines to replace the short dialogue in the last tableau.

Here we catch something of the capricious fancy of the 'bien parisien' librettist, who thinks solely of 'diverting' the public, even at a sacrifice of the real characters and situations. Meilhac and Halévy have actually made singularly insipid the rôles of Carmen and of Don José. It is a far cry from Merimée's Carmen, a regular 'diabolique' with a 'crocodile' laugh as she disposes of her victims, to the dainty cigarmaker as she appears on the stage of the Opéra-Comique. What would 'Carmen' have become if Bizet had given the librettists a free hand, and had permitted them to introduce here and there a little of that *blague* which had contributed to the success of their operettas? We even wonder to what extent the composer collaborated in bringing the work to completion; if, indeed, his share did not frequently extend far beyond the purely musical domain. Bizet perhaps supplied his collaborators with many other texts; or at least he may have induced them to modify theirs without this intervention on the part of the composer himself having left a trace. Whatever of Merimée's passionate violence and crudity of colour is still retained in 'Carmen,' we probably owe very largely to Bizet. Such, at all events, are the suppositions which naturally enter the mind when perusing this manuscript.

And besides, there is a more important question to answer. Speaking generally, is it not necessary that the composer, when preparing so complex a work as a musical drama, should be the chief artisan, the one who guides and controls the librettist, when he does not handle the pen himself?

At all events, Bizet here is prominent, as he is in company with Meilhac and Halévy, whose intuition of the subject in hand was far the most clear-sighted and penetrating. The words of which he is the author are among the best of the entire libretto, and give us the most complete understanding of Carmen's true nature.

Concerning the Habañera of 'Carmen' we are confronted with another question of a different order.

This Habañera is the only morsel of the score regarding which Bizet thought it necessary to state—in a note printed at the foot of the page—that it was 'imitée d'une chanson espagnole.' This would lead one to suppose that, in the rest of his opera, Bizet borrowed no other theme, either from folk-lore or from any composer of Spanish songs or dances.

Madame Straus-Bizet asserts that the composer of 'Carmen' never saw any other collection of Spanish songs than that of Yradier. And yet in writing 'Carmen,' Bizet succeeded in giving us such vivid local colouring that we wonder if he may not have been better informed on the music of Spain than he himself acknowledged or than one might imagine.

I am well aware of what may be said. It will be remembered that before composing 'Carmen,' Bizet did not think it necessary to make a tiresome journey into Spain, like many another artist, poet, or musician; he evidently preferred to depict the Spain of his imagination. This by no means signifies that he invented it as a complete production throughout.

On the other hand, at a period when musicological science was in its infancy, we cannot well see where or how, without leaving France, Bizet could have acquired such exact information regarding Spanish popular music: its tonadillas, its aragonaises, its seguidillas, its jotas, its fandangos, &c. At a later date, such musicians as Debussy and Ravel have the

actual documents before them. They imitate melodic turns, rhythmic patterns, harmonic arrangements, whose inmost essence they have made their own through the numerous books placed at their disposal by zealous musicographers, or by listening to the works of an Albeniz or a Granados, themselves directly inspired by Spanish folk-lore.

By following what models did Bizet absorb the dominant traits of Spanish music? Had he opportunities at Paris of attending concerts or exhibitions of Spanish dancing? At all events, he must have had definite information, seeing that Yradier's book did not supply it. Such pieces as the Seguidilla of 'Carmen' or the last entr'acte possess a Spanish quality which is anything but vague!

This last entr'acte especially raises doubts. What exactly did Bizet contribute to the invention of so characteristic a motif as this?



In his work entitled 'Un demi-siècle de musique française,' Julien Tiersot writes :

The theme of the last entr'acte is so strongly marked with the characteristics of Spanish dances, that one might well hesitate before crediting Bizet with its composition; and yet I have never come across it in any collection of dances.

But here is a disturbing element. In his study of Bizet's 'Carmen,' Charles Gaudier categorically asserts that the very theme of this entr'acte is taken from a musical comedy, 'El Criado Fingido' ('The Pretended Servant'), composed in 1804 by the famous singer, Manuel Garcia, father of Malibran and of Madame Viardot.

The two texts, Garcia's and Bizet's, would have to be compared. Unfortunately, M. Gaudier, who is 'absolutely certain' that he once had this score in his hands, cannot now find it. It is neither in the library of the Conservatoire nor in that of the Opéra. Search in Spain has proved abortive.

Until further information is available the question remains undecided. The good faith of M. Gaudier is in no way concerned. But is his memory as trustworthy as he imagines? Again, supposing that the motif of Bizet's entr'acte is taken from Garcia's opéra-comique, was this a mere transcription or a free imitation? Here is a problem for musicologists to solve.

(Authorised translation by Fred Rothwell.)

#### NEW LIGHT ON LATE TUDOR COMPOSERS

BY W. H. GRATTAN FLOOD

XX.—NATHANIEL PATRICK

Patrick's complete Church Service in G minor is a sufficient proof of his powers as a composer, and justifies his inclusion in the present series. He also wrote various songs, motets, and madrigals. However, his biography is a bit tangled, and this tangle has been unravelled only in recent years thanks to the research of Sir Ivor Atkins, organist of Worcester Cathedral. Former writers attributed the Service in G minor to Patrick's son, Richard Nathaniel, but this attribution has been shown to be incorrect.

Sir Ivor Atkins is inclined to believe that Nathaniel Patrick—whose name is also written ‘Pattrick’—was of a Worcestershire family, and related to Dr. Giles Patrick, a physician who was granted an annuity from the Dean and Chapter of Worcester, in 1594. This may be true, but it is not improbable that he was a relative of Thomas Patrick, who received a corrodoy as a Gentleman of the Chapel Royal in 1485, while he was also connected with Nathaniel Giles, who was organist of Worcester Cathedral from 1581 to 1585. He was apparently born about the year 1560, and was appointed organist of Worcester Cathedral in 1590. Certain it is that his name appears in the Cathedral Treasurer's accounts for Michaelmas, 1590.

It has been suggested by Mr. G. E. P. Arkwright that two of Patrick's songs, namely, ‘Send forth thy sighs’ and ‘Prepare to die,’ were intended for a play, for, as is recorded, Patrick was Master of the Choristers of Worcester Cathedral, as well as Organist. The words of the former song are as follows :

Send forth thy sighs the witnesses of woe,  
Pour down thy plaints the signs of thy unrest ;  
Let trickling tears from forth thy fountains flow,  
For these same weeds become thy calling best.  
Let sobs, let sighs, let plaints, let tears and all  
Bear witness just of this thy fatal fall.

In the British Museum, among the Add. MSS. 17,786-89-91, the song of ‘Send forth thy sighs’ will be found, while two other songs, ‘Climb not too high,’ and ‘Prepare to die’ are given without words, arranged as a string quintet. Another piece of his, ‘Sacred Pan,’ will be found in Add. MSS. 18,936-39.

An interesting fact in the composer's short career was his marriage to Alice Hassard, at St. Michael's, Worcester, on September 23, 1593. Not long afterwards he composed a volume of madrigals, entitled :

Songes of Sundry Natures, whereof some are divine, some are Madrigalles, and the rest Psalmes and Hymnes in Latin, composed of Five and Six Voyces, and One for Eight Voyces, by Nathanaell Patrick, sometyme Master of the children of the Cathedrall Churche of Worcester, and organist of the same.

This volume was printed posthumously by Thomas East, and was duly entered at Stationers' Hall, on October 22, 1597. The date of publication was two years after the death of the composer, but no copy has survived.

From the Cathedral Treasurer's accounts, it appears that Patrick received his last payment from the Dean and Chapter, at Michaelmas, 1594, and he retired soon after, owing to ill-health. His will, dated March 12, 1595, is given in Sir Ivor Atkins's learned paper on ‘The Early Occupants of the Office of Organist and Master of the Choristers of Worcester Cathedral’ (Worcester Historical Society, 1918). He died ten days later, and was buried on March 23, 1595, at St. Michael's, Worcester, ‘where,’ as Dr. Fellowes writes, ‘his son, probably his only child,’ Francis, was buried in the previous August. According to Worcester Wills (vol. vii., fol. 83), Patrick's testament was proved in May, 1595, but the young widow was not, apparently, inconsolable for long, as, in 1597, she married her husband's successor as organist of Worcester Cathedral, Thomas Tomkins, whose son was christened Nathaniel.

Arnold was the culprit in attributing Nathaniel Patrick's Service in G minor to Richard Patrick, but in recent years a revised edition of Nathaniel's work, with the correct attribution, has been issued by Novello's.

## New Music

### SONGS

Armstrong Gibbs generally has a fine insight into the poems he chooses to set, and like de la Mare, to whose work he seems so strongly drawn, he can pack his simple-sounding phrases with gentle and wistful intensity. Curwen's send a selection of his music, which includes some settings from ‘Crossings’ as well as two apparently more recent songs, and is sufficient to stamp him at his best as a really fine song writer. Among the qualities that make him so are complete absence of affectation and strain after effect, a vivid but quiet perception and portrayal of the poem's implications, and a graceful sense of rhythm—a kind of lilt, which he never allows to become cheap or to persist into facility or dullness. These qualities are shown at their best level in ‘Araby,’ surely one of the most charming of modern songs, which is included in the present selection. To see how good it is, we have only to imagine the turgid mess of ninths and elaboration which some composers would have produced in an attempt to paint this atmosphere. Moreover, plain-spoken sincerity and a lack of verbiage or padding give these songs not only an air of deep feeling, but also a peculiar restfulness.

‘Ann's Cradle Song,’ despite some slight unevenness in the middle section, has this restfulness in marked degree; and there is also a lovely tune in it, which returns, at the end of the song, with fascinating effect. ‘Beggar's Song’ is highly successful in capturing the feeling of quiet yet tingling vitality which is characteristic of a frosty night; and here, as elsewhere, the composer changes his piano-forte figure and gives variety just where a change is felt most apt and effective. ‘Candlestick Maker's Song,’ while it shows some of the qualities of the other numbers, has not the same individuality, at any rate in such a concentrated way. The material is more ordinary, and some of the accompaniment effects seem almost commonplace. ‘The Wanderer’ and ‘Proud Maisie’ bring us back again to the composer's native air and own level. In the first of these songs we get again the peculiarly charming lilt; again, the three-four rhythm is dropped for a couple of bars at a critical moment, and with complete success; and again the change is absolutely simple, the effect surely obtained and finely suitable to the feeling of the words. The adaptation of the same passage to different needs in the second verse is a clever touch. Technically, the song is a model. The superficial look of complete ease is seen on examination to be the perfection of conscious art, but this art never obtrudes; here as almost always in Gibbs's work, technical ability is the servant of real emotional experience. And as with the poet he resembles, his simple, shortly-stated impressions are often strangely deep; wandering fancy is seldom out of touch with the biggest things.

It is a sad drop to Owen Mase's ‘Protestation.’ The tune is good enough; it is that 18th-century air which was included in ‘The Beggar's Opera’ under

the title, 'Oh! what grief it is to part.' The version is slightly different, but not enough so to justify a new setting, particularly a poor one. The arrangement shows sensitiveness, but much gaucherie, and there are some bad examples of that irritating futility, octaves between tune and bass.

Henry Cowell's 'Manauung's Birthing' is interesting because the composer has in former works adopted novel devices, and been hailed as a portent by the gullible. It is impossible to judge a work while the idiom is strange, but if a man has said something good in ordinary speech, we are all ready to treat him with at least respect when he uses less familiar modes of expression. With Mr. Cowell it is different: he has shown us the unfamiliar, and perhaps mystified us; now he kindly enlightens us by sending a song without novel harmony or many unusual effects, an utterance which we can all see at once to be without musical distinction or real individuality. The composer has felt the vague, ominous power of the words, and tried to illustrate it by thick chords and gloomy crescendos. A certain effect is obtainable, but nothing of real interest or value. Francesco Ticiati's 'The Moon' shows this composer writing in a modal style: a well-written pianoforte part gives quality to a quite good but not outstanding song. Modal, too, is Joyce McGown Clark's 'I sing of a maiden': the words are 15th century, the music 20th—sham-mediaeval, derived *via* Holst, a type of music of which we are all heartily sick. Some quality the song must have, by reason of the beauty of the words—a beauty that is effective despite, and not because of, its quaintness. The music adds little or nothing of its own, and its affectedness, at this stage, gives one a feeling of impatience. That sort of thing, except for the originators of it, is hopelessly *vieux jeu*. 'Bound for the Rio Grande,' a shanty whose vocal line and rhythmical flow make it a stirring tune for communal singing, is well set by Sir Richard Terry. It is issued with all the above-mentioned songs by Curwen, who also send W. S. Gwynn Williams's 'Penillion in English.' This is a set of three songs written in a traditional Welsh manner, *i.e.*, recited to a kind of counterpoint over a well-known air, which is played on the harp. It is interesting to see how this was done; and sometimes, as in the last example, where there is an amusing cross-rhythm, the effect is attractive. But the counterpoints are not strong: they are apt to degenerate, unless great care is taken, into a sort of patter effect; and at any rate, when the same counterpoint occurs without variation as many as six times, one grows weary of it, especially if it is poor to begin with. Apart from historical interest, the musical effect is small. The composer admits that it is difficult to find suitable English words, and certainly the music is very sadly inadequate to the poem of Shelley, which appears in the first number.

Whatever else is true of Maurice Besly's work, it cannot be denied that when he wants to produce an effect, he does it uncommonly well. Moreover, he studies his singers. Take, for instance, 'The

New Umbrella.' With how arch a smile would a clever singer 'put it over'! And it could not fail to 'take' (as they would admiringly say), because it is neat, has point and zest, and lies well for the voice, ending with a beautifully vocal and effective gesture. Effectiveness is the composer's strong point, and if his musical standard is not always high, he is never pretentious or affected. He is generally attractive, because something of the half-serious zest with which the songs must be written communicates itself to the listener, unless he be a particularly stony high-brow. 'Summer rain' is perhaps the best of the remaining songs of this composer. 'Sanctuary' is not up to his best level, and there is more than a touch of facility about 'How the holly got its thorns'—the poem cannot have been kept in quarantine long enough. A word of congratulation is due to Messrs. Winthrop Rogers for the clear print and attractive 'get-up' of these songs.

The Oxford University Press sends two songs by Ernest Walker, which were produced by Miss Dorothy Silk and Mr. Adrian Boult at the Oxford Festival this year. They show how considerably the composer's always sensitive style has been modified by recent musical development; and that he has lost none of that intuition about poetry, both in selecting it and in appreciating it from a composer's point of view, which he showed in earlier songs. Full indications of the orchestration show the pianist how inadequate is his best effort to reproduce the composer's thought, and it is a matter of great difficulty, with the transcribed 'texture,' to get an adequate fullness without unsuitable thickness. This is particularly true of 'Summer rain,' whose delicate flute passages are apt to become over-emphatic on the pianoforte. It is a musician's song, with its restraint and quietly meditative treatment of the words, and particularly beautiful is the last page, where the original theme returns, modified and wonderfully suggestive of the quiet, heavy fragrance. 'Sleep Song' is a clever piece of work based on a swaying, two-note figure, which persists throughout the song. Modern influences are more strongly felt here, but there is still the same charming sense of the poem's possibilities, and again the quiet ending is beautifully managed. 'Clever' is not a happy word where music is concerned, except where, as in this case, workmanship is guided by sensitive and imaginative impulse. Dr. Walker shows that the word may be part of a high praise. The same publishers send 'Ralph Greaves's 'Yellow Wine,' a setting of some words by Masefield to music strong in rhythm and texture, but dry and metallic in its hardness. There is not much blood to be got out of this stone. Power we always find in Hubert Foss's songs, but in 'Riouperoux,' where the poem calls for it, there is quiet beauty as well. Even here, perhaps, there is more vehemence than the poem really demands; but the cumulative effect of the rhythm is bound to be a strong one. This same Press sends a set of three more songs by Vaughan Williams, to words of Shakespeare. They are small, but all have the characteristically vocal line and, like Armstrong Gibbs's songs, the restfulness that comes of sure handling. Very attractive is the rhythmical treatment of 'When icicles hang by the wall,' but the gem of the set is the last number, 'Orpheus with his lute,' which is nothing more than a quietly flowing melody with a simple accompaniment. Yet what more could it be? The authentic touch is here, for the tune is

finely phrased to the needs of the words, and has, moreover, in itself a calm and restful beauty. Shakespeare must have had some such quiet music as this in mind when he wrote the last lines of that poem. A very different sort of beauty is that of van Dieren's setting of 'Dream Pedlary'; but beauty there undoubtedly is, though it is somewhat difficult to grasp. It is the difference between the primrose and the orchid, between fresh simplicity and extreme sophistication. Occasional fussiness in the accompaniment makes the effect even less easy to obtain. The texture looks like that of string quartet writing, and on that combination everything would fall into place easily enough; but when the notes are set out for the pianoforte, they become very difficult to compass without the effect of scramble, which is the last thing that is wanted here. When the gentle flow of the music is established, however, the sensitive treatment of the words is felt, as well as real beauty of sound and line. A good deal of the technical skill which van Dieren's admirers have always claimed for him is to be seen here, and this example of his work is particularly welcome to one who has not been able to find much to admire in other songs of his.

'Oh! yes; just so,' the soprano air from 'Phœbus and Pan,' has been issued singly by Novello, with an English version by J. Michael Diack, and a pianoforte version by John E. West. It is a robust affair, satisfying both to singer and listener. Lastly, and in finishing this review, the writer acknowledges with surprise and gratitude that he has never before received a parcel of songs which contained so little 'tripe,' and so many examples that were pleasant to meet and easy to praise. Best thanks to all concerned.

T. A.

## CHORAL MUSIC

## UNISON SONGS

Winthrop Rogers (Hawkes) sends two pleasant pieces by Maurice Besly—'Tell me where is fancy bred?' and 'To Daffodils.' The settings are neat and felicitous, with the exception of one or two word-stresses.

Natty use of tongue, lips, and teeth will make Felix White's 'Glad Day' and 'Telegraph Wires' go merrily. These are not quite the composer's happiest thoughts, but he always puts in some touch of rhythmic variety, so we are grateful, in a world that is much too four-square (Elkin).

Charles Wood's tiny Rossetti song, 'All the bells were ringing,' is reprinted from the Year-Book Press's collection entitled 'Kikirikee.' It is a very simple essay. From the same publisher comes Clive Carey's 'Highland Lullaby,' an appropriately monotonous little tune, relieved by some agreeable accompaniment work that requires a well-oiled wrist, if the gently-running thirds are to be smooth.

A Novello reprint of Schubert's 'Serenade' is welcome. This is a lovely little song, affording splendid practice in many graces of singing. 'The bold "Princess Royal"' is a hearty sea-song collected by Vaughan Williams. Boys will spring at this with a will. Bernard Johnson's 'The little old man' and 'The old woman' have the advantage of words by Rose Fyleman, and are quite happily touched off. These are under one cover. This last group contains only Novello songs.

## PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

'Sister, awake!' (Besly) breaks up Bateson's sense a little here and there, but has an attractive, if somewhat conventional, tune, and divides the work between the two parts quite nicely (Rogers).

'Bees' (words by Norman Gale) is a modest flight by Percy E. Fletcher. 'Flowing lightly' is the direction. This is quite a good *cantabile* study. Eric Thiman sets Fletcher's 'Shepherds all and maidens fair' unadventurously, with a pleasant sense of the mood; but all these two-part songs follow in grooves too well trod. We need some fresh air in this department of composition. In three parts (S.S.A.), we have an arrangement of old Hatton's cheery jog-trot, 'He that hath a pleasant face.' It may be sung with or without the pianoforte part. All these are from Novello.

Of Sir George Henschel's two short pieces, 'Salutation' ('God be in my head') and 'Easter Song' (George Herbert), I like the second the better. These (for S.S.A.) are both easy. The first requires the merest whisper of tone, and the second a sound *fortissimo* (Curwen).

## MALE-VOICE

Curwen issues some arrangements by Sydney Northcote of Welsh airs, for T.T.B.B.—'David the Bard' ('Dafydd y gareg wen'), 'Dear harp of my country' ('Llwyny on'—better known outside Wales as 'The Ash Grove'), and 'All through the night' ('Ar hyd y nos'). The harmony is ordinary enough; its best quality is that it is undisturbing. Both Welsh and English words are given.

Thomas Dunhill has also arranged 'The Ash Grove' for the same combination of voices. He puts in a few more chords than does Mr. Northcote, but the result is not particularly striking. His work on 'The Minstrel Boy' is equally competent (Novello). Not much can be done with familiar tunes, if one is to keep within the bounds of the harmonies associated with them. If one goes outside, there may be accusations of spoiling the tunes. It is a difficult matter. I suggest solving it by giving the tunes a rest! After all, they have been arranged so very often, and plenty of good, original ideas are waiting to be uttered by composers who will do some hard thinking and deep feeling, even if it means burning both the midnight oil and nine-tenths of their output.

One direction in which composers might well turn their attention is that of parody. Dr. Rootham, for instance, takes up one of J. C. Squire's versifications, that gently guys the style of Newbolt, and begins with a well-known Stanford tune, going off astride the bit-free Squire-Pegasus with capital effect. 'Eight bells' is the title of this gay little conceit (Curwen).

Who else will try his hand at something in this line? There are some solo settings of parodies, but very few choral pieces.

## MIXED-VOICE

Gerrard Williams's 'Tragic Fragment' is worth looking at, as an attempt to express emotion in song without the use of words. Various syllables are used, such as 'me,' 'vaw,' 'thuh,' and so on, and chords are strewn in the path of one part's melody. But why avoid the use of words? On paper the music is not very convincing, but I should like to hear what a good choir, goaded to the right pitch, could make of its agitations (S.A.T.B., Curwen). W. R. A.

## FRENCH FOLK-SONGS

The issue of a new edition of 'The Beautiful Folk-Songs of France,' collected by Austin de Croze (Novello), in two volumes, is welcome as showing that we in England are not unappreciative of the charms of France's folk-songs. Those who are already familiar with them will share in the hope expressed by Mr. Edwin Evans, in his introduction to the first volume, that their reception will be such as to induce the compiler 'to divulge, from his secret hoard, many more of his treasures.'

The first book contains twelve songs, collected from the three provinces of Alsace, Lorraine, and Champagne, and excellently harmonized by Gustave Ferrari. Each song is prefaced by brief historical notes and suggestions as to performance, by the compiler, and is followed by an English translation. It is interesting to read in the note on Alsatian lullabies—which, curiously enough, can also be sung as slow dancing-songs—that

... the Pfiffertags [Minnesingers] have been conspicuous in Alsace since the 11th century. They sprang from the Minstrels or Trouvères of Champagne (9th century), who in turn were the descendants of the Troubadours of Provence (8th century). Consequently they are of earlier origin than the Minnesingers of Nuremberg. The Pfiffertags used to have their annual meeting on September 8, in Colmar Cathedral, until the Franco-Prussian War (1870).

The Alsatian folk-songs are mostly dancing-songs, and as the people are great eaters, the theme is usually food and drink. Many are of a cumulative nature; that is, the song begins slowly, gets quicker and quicker, and ends in a whirlwind. In the notes on the example given in Vol. 2, it is suggested that this is one of the many fragments of a bygone religion—that of the Druids; and an almost similar song, we are told—"The little pig at the market"—is still sung in Wiltshire. Lorraine is famous for its marching-songs, and a fine example is included in the first book. We read that the Lorraine songs, whether they are Christmas carols, legends, or love-songs, all have the rhythm of marching-songs. Thus, the old Provencal carol adopted by Marshal Turenne (17th century) became 'Turenne's March.' Two ancient French dances, the 'ronde' and the 'farandole,' have been preserved by the Lorraine folk, and examples of these are included. It is interesting to note that the latter—which is the oldest and most popular dance in Provence since the foundation of Marseilles by the Phoenicians, in 600 B.C.—is also a favourite dance in Lancashire. The vividly-contrasted scenery of Champagne, with its natural effect on the life and customs of the people, is reflected in the great variety of its folk-songs. Many are of a religious type. The finest come from Upper Champagne, but even the gayest, we are told, still have something of the appealing melancholy of the landscape. The beautiful example which concludes the first volume—with its melody 'so characteristic of the tragic and romantic scenery of the banks of the Meuse'—although a marching song, is also 'a song of dreams, of longing, and memories.'

Vol. 2 consists of Twelve Songs and Dances, and surely no more jolly book for young people could be wished for. Full explanations and diagrams are given with each dance. A quaint example from Picardy—a district mainly devoted

to market-gardening—characteristically tells how to prepare a salad. Several examples of popular playing-songs are also included. In a 'Last Word,' Mr. Evans reminds us that it is the object of Count de Croze not merely to preserve these fragrant old songs, but to inculcate such affection for them that they may never fade; and, as he happily puts it,

... there is no better way of doing so than by perpetuating their association with those dear, silly, delightful games, so meaningless, and yet so full of meaning, which are the joy of children in all countries. Surely 'Oranges and Lemons' is more alive to-day than all the folk-tunes in the collectors' specimen cases, and many a French child who plays 'Le Maître et Jacquot' has a clearer vision of the spirit of folk-song than his erudite elders.

In a 'Foreword,' Mr. Harvey Grace, after a reference to the value of folk-song as 'the best of antidotes to the banal and ephemeral types of popular song and dance music,' points out that such a collection as this enlarges very considerably the scope of folk-song :

Some acquaintance with the literature and art of other countries is an obvious necessity to every person of even moderate education. The foundation of such an acquaintance should be laid in childhood, and there can be no more natural and happy method of laying it than that made easy by this collection. It is, I think, incontestable that the regular use of this book, with its well-harmonized tunes, delightful illustrations, and informative notes, will give an English child a truer idea of the language and spirit of France than can be acquired in the same time by a more conventional (and usually far more arduous) method. The latter inevitably accentuates the differences between the countries, whereas the former just as naturally shows the elements they have in common. For instance, it is delightful to see, as one does in these pages, that for generations youngsters on both sides of the Channel have been enjoying folk-songs and games that have a strong family likeness, and often a common origin.

The 'Foreword' concludes with a suggestion that we, on our side, should make a tangible response to the idea so excellently carried out by Count de Croze; and the hope is expressed that some English enthusiast may be spurred to a like effort, 'so that what is now a one-sided affair may develop into the most delightful of junior ententes.'

It should be noted that each number in Book 1 can also be had separately.

G. G.

## PIANOFORTE

There seems no reason why composers should not turn their attention again to writing for pianoforte duet. Schubert wrote at least one great work in this medium; in recent times it has been used in a charming way by Debussy and Inglebrecht; and interest attaches to three duets by Harry Farjeon, which are issued singly by the Oxford University Press. One of the difficulties of the medium is that the allotment of a whole performer to the bottom half of the instrument leads to thickness of texture, and in Farjeon's first number this result is undeniably felt. The music has considerable charm, however, in spite of it, and there is an attractive second subject which contrasts admirably with the main theme. The second of the duets, a kind of Barcarolle, is probably

the best of the three, and, with its effective changes of time and graceful lines, offers ample scope for musicianly playing. The third number is based on two part little tunes, over a drone bass, which are afterwards cleverly developed in combined canon with amusing results. Altogether the duets are a welcome addition to a somewhat scanty répertoire. It should be stated that they are not pupil-and-teacher compositions, the difficulties, which are only very moderate, being equally distributed over both parts.

The same Press sends Sonatinas Nos. 2 and 3 by Willem Pijper, two interesting examples of modern pianoforte music. They are clever, with ingenious rhythmical patterns, a good deal of polytonality, and a kind of neat, pattering precision of movement which is attractive for a few minutes. Amusing and stimulating effects are to be seen in both Sonatinas, but the music does not grow on one; in fact, it very soon palls. The influence of Ravel is to be felt in some of the harmony, but there is no trace of Ravel's melodic power. There are, however, one or two brief glimpses of considerable beauty: such moments as the *Molto sostenuto* and following bars on p. 3 of Sonatina No. 2 are all too short-lived, and it seems as if the composer had suddenly detected himself in a sincere utterance, and put an early stop to it; we are quickly thrown back on the starvation diet of smart rhythms and atonality. One may easily be wrong about all this; the music may be sincere and beautiful; if so, I cannot appreciate it. It seems to me dull and tiring, and hopelessly conventional. All the usual effects are here, they have all been heard often before, and I am sick of them. I think the music insincere and empty, ugly without being strong, and, despite its facility, not really vital.

With Arnold Capleton it is different. He has the sincerity, but not the technical skill. All the same, considerable atmosphere is felt in his Meditation No. 5 (after Hans Andersen's story, 'The Bell'), and there is character in some of the themes, particularly that in B minor on page 2. The composer does not always succeed in giving unity to his work, and securing a steady flow of interest, and there are moments of uncertainty in the present example, which contains too much material for its length. But it is a sincere piece of music, and the best thing that has come, so far, from this writer.

The first number of Osborne Edmondston's 'From my Sketch-book' (Cary) raises hopes which are not to be fulfilled. 'Study in Double-Notes' has restraint and quiet musicianship, and is not commonplace as are some of the later numbers. 'Canon' begins well, but the maintenance of the device puts too great a strain on the composer's resources, and the writing becomes stilted.

Curwen's send a biggish Toccata in F sharp minor by Francesco Ticciani, finely laid out for the instrument, and having a good deal of thematic interest. A strongly diatonic second subject is largely used in development, and gives character to the work. It is doubtful, however, whether there is enough real impulse behind it to carry through a movement of such length. There are, moreover, undeniable moments of hesitation, and some rather weak reminiscences of Franck. Brilliant performance of a work so well written for the pianoforte, however, could not be without interest, even if the music itself were much less vital than this is. The same publishers send Erik Chisholm's first publication,

a set of 'Cameos,' eight short descriptive pieces of ambitious character and very considerable difficulty. The music is clearly the output of a strong imagination, working perhaps not entirely on musical lines. It is difficult to see in the titles of some of the pieces any essential relationship to the musical import. 'A Jewel from the Siderial Casket' might have had a dozen different, but equally apt, titles, and the same is true of 'The Mirror.' The composer obviously thinks in terms of the orchestra rather than the pianoforte, and he freely marks his music with such directions as 'brass tone,' 'quasi corni,' 'quasi vls.,' 'quasi tromb.—expressions which may convey certain suggestions of atmosphere to the player, but in reality can mean very little. There is undoubtedly power in such a piece as 'The Sweating Infantry,' and rhythmical energy in 'Procession of Crabs.' The composer knows, moreover, how to make a climax. But there is also considerable tendency to over-facility and magniloquence, weaknesses to which this sort of descriptive music, and the composer's obvious exuberance, are particularly liable.

T. A.

#### EASY PIANOFORTE MUSIC

Four albums of pieces suitable for pupils of elementary grade come from Elkin. E. Markham Lee's Six Little Pieces under the title 'The Man in the Moon,' are not only attractive but are also of considerable educational value. *Cantabile* playing in either hand, *staccato*, *marcato*, are all called for. Brian Hope's Suite, 'In the days of Queen Bess,' should also make an easy appeal. It contains five pieces: 'The Assembling of the Courtiers' (good practice for firm chord playing and quick note repetition), 'Dream Minuet,' 'The Court Jester' (rotation and phrasing), 'Round the Maypole,' and 'At the Tournament.' Pieces by Cyril Scott make up two albums, for girls and boys respectively. The six pieces in the album for girls include 'Dreaming' (an excellent study in thirds), 'On the Swing' (rotation), 'Harebells' (delicate 'floating-off' in left hand), and 'The Poor Organ-grinder.' That for boys contains 'The Cossack,' 'By the Fishing-stream,' 'Christmas Morning' (introducing 'Good King Wenceslas'), 'Lazing,' and 'The Hunt.'

Additions to the Oxford Pianoforte Series, edited by A. Forbes Milne (Oxford University Press), are 'Chimes,' by B. Burrows, and 'Ten Little Pieces,' by E. Markham Lee. The latter are for primary grade, and are all within the compass of six notes. They are tuneful, and well adapted for the equal training of both hands. The two little pieces entitled 'Chimes' are more difficult. Though classed as elementary, they call for a wide range of tone (*ffff* to *ff* in the first piece—less than thirty bars). As studies in tone gradation, therefore, they should prove valuable, in addition to which pedalling—including half-pedalling—is required. For pupils of about lower division standard 'A Midsummer Phantasy,' by A. Herbert Brewer (Bosworth), may be recommended. These gracefully-written pieces will be found useful for developing lightness and freedom. Wide skips with the little finger of the left hand occur throughout the first number, 'Mutual Attraction.' The other pieces are 'Pandean Pipes,' 'Pixies,' and 'The Love Philtre' (Valse).

G. G.

## VIOLIN AND PIANOFORTE

In reading Miss Rebecca Clarke's 'Chinese Puzzle' and 'Midsummer Moon' (Oxford University Press), our first impression is one of relief and gratitude; for the new 'woman-composer' is at least free from the cloying sentimentality of the old. She seems quite impervious to the feelings of her predecessors. May nights and moonlight are no longer the source of gushing platitudes. The modern woman looks upon these things with the detachment of a scientist. She notes the phenomena which attracts us in them, and reproduces them—just a hint of the great silence, a hint or two of some fluttering bird, and, above all, atmosphere for which the musical symbols may be found in the works of Debussy and his followers. She has an eye for the picturesque, but it is an eye undimmed by a rising tear. She is too keen, too determined, and too interested to be easily moved; her ecstasy is of the mind rather than of the emotions. This is all so much pure gain. At worst she can only leave us cold; the others, when they really tried, could be loathsome. With the instinct for change and variety, with the flair for fashions which is woman's own gift, she reaches the goal while the more cautious male hesitates and counts the cost. In the end, perhaps, some males may strike deeper, but there is surely a good deal to be said for dashing brilliance and frank unconventionality. The worth of such music must depend to a great extent on one's powers of observation. Has the composer read the phenomena aright, and are they noted in just proportion, and in so individual a manner as to arouse and hold attention?—these are the questions the listener will ask. In Miss Clarke's case the answer, we fancy, will be a satisfactory one—at least, as regards 'Midsummer Moon.' 'Chinese Puzzle' seems rather superficial, and too reminiscent of other and earlier exotic experiments to be anything more than conventional unconventionality.

B. V.

## CHURCH MUSIC

S. S. Wesley's anthem, 'Let us now praise famous men' (Novello)—suitable for Commemoration, Founders' Day, &c.—has been edited by John E. West, whose suggestions, particularly in regard to the organ part, should help materially in securing an adequate performance. The work, which is straightforward in style, falls into a number of brief, contrasted sections: Chorus (*Allegro con spirito*); *Recit. ad lib.* (men's voices); soprano solo (*Andante sostenuto*); chorus (tenors and basses, unison); chorus (*Allegro vivace*). Under the same editorship appears the fine setting by Dr. Maurice Green (1696-1755) of 'Lord, how long wilt Thou be angry?' (Novello). This is a full anthem for five voices (S.S.A.T.B.). An impressive opening (*Largo*) leads into a vigorous *Allegro* ('Pour out Thine indignation'). This is followed by another slow section ('O remember not our old sins'), and a brief *Vivace* completes the work. It is of only moderate difficulty. A second set of Twelve Introits or Short Anthems by various composers (Novello) may be cordially recommended. The book contains twelve works—from two to three pages in length—well varied in style, and all quite easy to sing. Some are for unaccompanied singing, and provide good opportunities for choirs unable to cope with more extended and elaborate examples. The composers represented include Jacques Arcadelt, Philip Armes, Hugh Blair, Thomas Ford, Alfred R. Gaul,

Alan Gray, F. A. Gore Ouseley, Palestrina, John Stainer, Sullivan, Christopher Tye, and S. S. Wesley. Altogether, this should prove a most useful volume. From the same publishers may also be obtained a simple setting of the Te Deum in free chant form, suitable for parish choirs and congregational singing, by Charles Harris, and a set of Supplementary Chants by Arthur G. Colburn. The chants, twenty-five in number, include well-written examples of the single, double, and quadruple (two) forms.

A new and welcome addition to the Tudor Church Music series (Oxford University Press) is Byrd's Motet, 'Haec Dies' ('This Glad Day'), edited, with an English text, by Dr. E. H. Fellowes. This joyous work is for six voices (S.S.A.T.T.B.). It is not easy, and needs in particular a choir capable of appreciating and interpreting the subtle rhythmic methods of the polyphonic school.

Two motets with Latin text appear under the editorship of H. B. Collins (J. & W. Chester). 'O Sacrum Convivium,' by Byrd, is a setting for four voices of the antiphon to the Magnificat at second Vespers of Corpus Christi. 'O virum mirabilem,' by Peter Philips, is a setting in honour of St. Francis of Assisi of the antiphon to the Magnificat at second Vespers of the Feast of St. Francis. It is for five voices (two trebles), and is not difficult.

Four anthems for unaccompanied singing, from the Oxford Series of Modern Anthems, edited by E. Stanley Roper (Oxford University Press), will repay examination by choirmasters. 'Easter,' by C. Armstrong Gibbs, is a setting of a sonnet ('Most Glorious Lord of Lyfe') by Edward Spenser (1552-99). The writing is interesting and effective and, in the main, quite easy to sing. Three Introits or short anthems, by Edward C. Bairstow—'I sat down under His shadow,' 'Jesu, the very thought of Thee,' and 'I will wash my hands in innocency'—are thoughtful, musically little works, which, brief though they are, call for intelligent and finished singing to do them full justice. Also for unaccompanied singing is the short anthem for four voices, 'Drop, drop, slow tears,' by Philip Tomblings (S.P.C.K.). This setting of words by Phineas Fletcher (1582-1650) is well-written, straightforward, diatonic music which should prove acceptable to choirs whose capabilities are only moderate.

From Curwen's comes a little book, 'Hymns of the Spirit,' by William H. Draper, Master of the Temple, derived (in part) from St. Francis of Assisi, and adapted with tunes for use in churches. There are ten hymns, and the choice of music is excellent. The composers represented include T. Campion (1567-1620), Christian G. Neefe (1777), Bach, Orlando Gibbons (arranged by G. Thalben Bail), Armstrong Gibbs, Isaac Smith, and J. B. Dykes.

Nine well-known hymns arranged in two or more parts for treble voices, by Basil Johnson (Year-Book Press), will be found useful for school purposes. There is plenty of interest in the lower part, which also benefits by the transposition of most of the tunes into a higher key—sometimes to the extent of a minor third. The last two are for S.S.A.A., and the arrangement has been skilfully made with the use of only an occasional note below middle C.

A second edition of 'A Book of Descants,' by Alan Gray (Cambridge University Press), is to hand. Dr. Gray has taken the opportunity of making the collection more complete, and has added seventeen descants. The additional tunes include such widely

known examples as 'Adeste fideles,' 'Aurelia,' 'Austria,' 'Croft's 136th,' 'Eventide,' 'O quanta qualia,' &c. Readers are reminded that in addition to the complete edition for the use of organists and chormasters, the Descant parts are published in a separate volume.

G. G.

### THE CHILDREN'S MUSIC

By J. H. ELLIOT

The movement for stimulating the interest of children in great music is of such comparatively recent development that, for the present, it can be no more than experimental. Some years must elapse before the harvest—if harvest there is to be—is reaped and assessed at its true value. In the same way, some apologia is needed for any attempt to criticise existing methods or to suggest the lines upon which such methods should be reconstructed; for apart from deprecating movements which would be obviously deleterious, such criticism can rarely be other than mere theorising, even when it escapes the charge of being sheer subjective dogma. The following remarks, therefore, are offered in the full consciousness that, at best, they can be of no more than suggestive value.

It may surely be said, however, that sympathy for the child-mind should, first and foremost, be a guiding principle to govern the directorship of children's concerts; and perhaps the greatest bar to sympathetic treatment is that of attempting to instil at the outset the finer aspects of appreciation. It is true, of course, that the child is father of the man, but it is equally correct that 'when a child, I thought as a child,' and the more subtle and scientific aspects of musical study, which are a natural source of pleasure to the developed mind, may too easily become a burden to the child, however mild the form in which they may be presented. The little people should be inveigled into adoring music, rather than consciously educated into 'appreciating' it. Any taint of the 'lesson' in a children's concert is likely to be detrimental to the general spread of musical culture and, what is worse, a breach of ordinary human consideration. After all, the question of musical appreciation is one of degree rather than of fundamental characteristics: the more keenly developed the mind, the more acute becomes the selective faculty, and the more far-reaching the influence upon the whole life. Aural pleasure must form the foundation; only a matured sensibility will complete the structure and add the necessary reinforcements of emotionalism and intellectuality. The children, then, must realise at the outset that the introduction of great music to their lives is no part of their general education, as that term is popularly understood.

The question of the choice of music, again, is a vital consideration, and one laden with doubts and difficulties. There can be no hard and fast rule laid down with regard to the type of really good music most likely to appeal to the dawning sensibility. It is, however, essential that a strong appeal be established in the earliest stages. It is not sufficient to say, either directly or in effect, 'Here is a musical work. You may not understand it now, but you will later on.'\*

\* 'But,' it is urged, 'the fifth Symphony and other "grown-up" music has many times been hailed with storms of applause by audiences of children.' But is the evidence conclusive? Doubtless there are many instances of appreciative precocity, particularly among the elder students, but an outburst of apparent enthusiasm may possibly—and, in the opinion of the writer, very probably—be the dutiful outcome of a panegyric delivered prior to performance. The child has a natural desire to please, and it is dangerous to presume too far upon what may well be the outcome of a lovable trait in the childish character.

Potential pleasure means nothing to the child, and 'next week' is childhood's synonym for the end of eternity.

To return, however, to the question of the choice of fare. There is but small assistance to be obtained from the 'fairy-tale' type of music, a good deal of which is childlike only by association. 'Hänsel and Gretel,' for instance, is no more youthful in general style than 'Tannhäuser'; 'Ma Mère l'Oie' demands an adult taste, with some little bias toward modernism; 'Le Coq d'Or' is childlike only in so far as it is sometimes described as a 'fairy opera'; and grave doubts may be cast upon 'The Children's Corner' itself. In a word, extra-musical associations cannot be taken into consideration.

An investigation of general style, moreover, reveals many pit-falls. Chopin's exquisite fantasy, at first sight a key to the heart of the child, is found upon closer examination to rest partially upon exotic passion and warm sensuality—attributes happily foreign to the fresh, untrammelled mentality of childhood. Nor is simplicity necessarily childlike. The simplicity of Bach in many of his smaller works is not that of the child: it is born of mature breadth of mind, and contains subtleties which are beyond the childish comprehension. The naïveté of Franck, again, is that of contemplative idealism—a far cry from the ingenuous freshness of the baby mind. The miraculous simplicity of Mozart, even, is not always attuned to infantile needs. One has difficulty in imagining the child who could really appreciate, for example, the 'Figaro' Overture—notwithstanding the reference to 'Three Blind Mice.' Subtlety in any form would appear to be a fatal bar to full understanding by the child.

The music of emotion, again, is unlikely to grip the infantile mind. If the head be undeveloped, so also is the heart. The joys and troubles of childhood, assuredly, are relatively as real and as great as those of the adult; but they have no such violence of emotional content, nor are they born of the same breadth of experience. Tchaikovsky is the composer of Romantic adolescence and Beethoven of Romantic maturity; Romantic childhood is non-existent.

It is possibly an arbitrary matter, indeed, to attempt to define the musical sensibility of the child. If the claims of both head and heart be denied, it would appear that we are reduced at once to a foundation of sand. Yet is there not a definition of music which expresses to perfection the view-point of the child? 'Arabesques of Sound' is surely that definition, disregarding as it does the particular claims of intellect, emotion, and theoretical aesthetics. It is of small use to appeal to faculties which, if present, are no more than tiny seedlings. Intellectuality and violent emotionalism are therefore beyond the pale, and sheer sensuality is happily impossible; but the conception of music as an attractive combination of sounds—or, if you will, 'linked sweetness long drawn out'—is essentially that of the child.

To the child, a Mozart Adagio can never make its appeal, as it may to the adult, as a meticulous pattern, an exquisite embodiment of objective beauty, or as an expression of the human tragedy every whit as poignant, in its own way, as the music of Amfortas. Its appeal cannot be other than that of sheer attractiveness, creating in the dawning sensibility an impression approximating to that of coloured glass or delicate trinketry.

If, then, it be futile to expect the finer elements of appreciation, it is sheer folly to demand them; and pre-performance lecturets which stress these aspects—be they of form, emotional content, or aesthetical theory—no matter how attractively presented, are in grave danger of diverting the undeveloped judgment into a *cul de sac* which, unencumbered, it would ultimately view in proper relation to other aspects of musical thought. The principle of placing the child-mind on its mettle, and presenting it with problems slightly ahead of its grasp, though psychologically sound, may too easily be overdone.

Even unsupported by verbal comment, the presentation of musical subtlety argues the same tendency to ask from the child more than it is able to give. Those who would present the Air on the G string or the French Suite in G as an introduction to Bach, must have forgotten their own childhood. The mighty Johann is nowhere real food for the child. If a reason be demanded, one must risk misunderstanding, and point out that Bach at no time sheds those qualities which endear him particularly to the scientific mind. The adult brain can penetrate those qualities, appreciate them for what they are, and yet see beyond; but they stand as an opaque wall between the child-mind and the intrinsic beauty of the music.

The same principle must also be broadly extended to all the masters from whom maturity gleans delight across vistas of intellectuality or violent emotionalism. Only in rare moments is the best of composers such as Tchaikovsky, Brahms, or Wagner acceptable to the infant mind. Modernism, again, even in the mild and naïve terms of a Franck or a d'Indy, is yet the outcome of historical experience—a thing unknown to the child, and having but the merest parallel in his consciousness. Either it will fail to hold, or, even worse, will grip too strongly, and create an exoticism and precociousness which will ultimately result in a half-view of musical aesthetics.

Nor should the undeveloped mind be confused with the undeveloped art. The art stands complete (relatively), while the mind is yet in the making. To present the old masters—no matter how great their charm for maturity, which, having absorbed the complete, may correctly apprehend the partial—to the child-mind is akin to presuming that the blind may successfully lead the blind.

Yet it is in the historical aspect of music that one may discover a parallel which will conceivably help to lighten the problem. Should we discover the moment of the birth of the perfect art—perfect, that is, as we now understand perfection—when it issued from the womb of the centuries, we have possibly discovered some key to its relation with the new-born mind of the child; and that birth-date, surely, is not far to seek. Whence comes the glorious progeny of the perfected art if not from the loins of him who, collating the idioms of the centuries, applied his supreme craftsmanship and mighty inspiration to the final settlement of their artistic troubles? Not for nothing has Johann Sebastian received the homage due to the founder of a new order.

The very qualities which effected that massive foundation were, however, bars to the spontaneous outflux of sheer naïveté in terms of the new idiom; only when freed from the necessity of invention in the field of basic science could music spring forth, childlike, in the facile prattle of its new state. Joseph Haydn, taking wholesale the discoveries of J. S. and K. P. E., not to mention the pioneers of

homophony, becomes the first—and on the whole the most perfect—embodiment of passionless childhood in terms of great music. 'Arabesques of Sound' may perhaps more forcefully be applied to the music of Haydn than to that of any other great master. Mozart, following upon his heels, becomes first a colourful twin, and then, urged by the claims of evolution and consummate genius, and freed from the irk of scientific and even technical invention, stealthily attains a subtlety which leads to an early maturity—even reacting, at length, upon him from whom he had learned.

To pursue the fanciful parallel, the early Beethoven and Schubert approach more nearly to adolescence; the former, perhaps, representing the growing mind and the latter, coming beneath the first pale shadow of Romanticism, the dawning emotions. The masterful genius of the one leaps swiftly to maturity of mind and heart; the other remained to the last the tender embodiment of awakening adolescence.

In Mendelssohn, the childhood of music, now a whit precocious and inclined to the idiom of maturity, was still further prolonged—a trifle longer, possibly, than it could well afford to be. With Schumann, its adolescence was firmly established—yet not so irrevocably as to be unable to recapture the naïve charm of the preceding decade. After that, experience brought in its wake the inevitable self-consciousness of intellect and heart. The awakened passions and the developed mind, long foreshadowed, now broke forth without restraint, submerging all trace of the old sweet simplicity. Maturity—now dynamic, now keen and incisive, now florid and artificial—swept irrevocably forward. The childhood of music was gone for ever.

The late years of the 18th, and the turn of the 19th century—were not these the halcyon days of musical childhood, as attractive to the adult as to the little people whose future pleasure (it is presumed) we have undertaken to ensure?

One final word, however. The child and the adult are not even here on complete equality; the presence or absence of the selective faculty marks a sharp line of distinction between the developed and the undeveloped. But in dealing with the child, it is perhaps more vitally necessary to instil a love of artistry in style rather than attempt to create at once a faculty for the recognition of intrinsic (relative) merit. The seed to be sown must not be confused with the harvest to be reaped. It is possible to sow Rossini and to reap Bach; to sow Bach may lead to a harvest of Transatlantic jazz.

All of which, doubtless, is vague and fanciful theorising—but not, conceivably, without some small suggestive value.

#### JOSEF RHEINBERGER IN PRIVATE LIFE BY ANDREW DE TERNANT

The private life of Josef Rheinberger was not one of romantic episodes or striking adventures, but rather that of a typical hard-working South German citizen, fond of home surroundings, and who had the misfortune to be troubled with continuous ill-health.

Rheinberger often said that his intellectual horizon had been much broadened since he married the widow Frau von Hoffnass, and he strongly advised all intelligent musicians to select their life-partner from one of the arts or literature. Before his marriage, when he

had done with music for the day there was very little to interest him in the world. Later, as a result of conversations with his wife, he not only became a student of literature, but was also deeply interested in the art of painting. Some of his Organ Sonatas were inspired by the sacred pictures of the early Flemish and Italian painters in the Munich churches. His wife, a literary woman of distinction, had been a teacher of German in an English school at Sydenham for nearly five years. It was she who first directed Rheinberger's attention to the 'grandest of all European literatures, which was an unbroken golden period from Chaucer to Tennyson.' Rheinberger always regretted that he had not taken up the study of the English language when he was a boy, but his wife, who had a competent knowledge of it, supplied the deficiency to some extent, by imparting what she had acquired and by selecting for him the best available German translations of English works. After his fortunate marriage, he used to say he had never known what it was to pass a dull day. He had heard and read that England was not a musical nation, but he did not believe a word of it. There was music in every page of Chaucer, Spencer, Shakespeare, and the Elizabethan dramatists, even through the medium of not always correct German translations. The English musicians who had sought his acquaintance were also not lacking in musical enthusiasm, and were in addition cultured gentlemen.

It was Thomas Wingham who first suggested to Rheinberger the idea of arranging his Organ Sonatas as pianoforte duets. One day Wingham was invited to dinner by the Rheinbergers. Wingham was an old friend of Frau Rheinberger, and, in fact, knew her soon after the death of her first husband. He was the music teacher at the school at Sydenham where she taught German language and literature. Rheinberger could make very little of Wingham's attempts at speaking German, and his wife acted as interpreter. After dinner, Frau Rheinberger asked Wingham to play to her husband portions of a Symphony of his she had heard at a Crystal Palace Saturday Concert in 1872, when on a visit to her old English school at Sydenham. Wingham modestly declined, on the plea that he had 'forgotten all about it,' and suggested that Rheinberger and he should play instead a couple of the master's Organ Sonatas as pianoforte duets. Rheinberger said that was impossible, because such arrangements were not in existence. 'I will show you how to bring them into existence,' replied Wingham, and copies of the Sonatas being brought into the room, he requested the composer to take charge of the pedal part, and the pair rattled away with the Sonatas duet-wise. Frau Rheinberger was delighted with the experiment. She said she had discovered 'new beauties' in them in that form, and would never rest until Rheinberger had arranged the complete set as pianoforte duets.

The Rheinbergers, though strict Roman Catholics, had a large number of Protestant and Jewish friends. As they themselves never partook of meat on Friday, they thought it unwise to invite their friends to luncheon or dinner on that day. Monday and Thursday, consequently, became the selected days for invitations. The Rheinbergers' house parties were never very large, excepting at Christmas time. When any friend or new acquaintance was expected at dinner, Rheinberger himself always superintended the culinary arrangements. The master prided himself upon being a good

cook, and was proud of the fact that his principal instructor had been Charles Franqueville, formerly a chef in the service of Napoleon III, who was interred at Munich during the Franco-German war. Franqueville was also a good amateur musician, and had a fine baritone voice. Rheinberger said his interpretations of songs from Auber's and Adolphe Adam's operas were incomparable. The fame of Rheinberger's little dinners soon reached the Royal Palace at Munich, and the King of Bavaria was anxious to learn the secret of the feasts. The composer divulged the name of his instructor, and the French chef was soon offered an engagement at the Palace. Franqueville was anxious to return to France, but after some persuasion on the part of the Rheinbergers gave way. Rheinberger often said that at one stroke he retained within reach a dear musical friend and famous instructor in the art of dining, while his king had the greatest chef in the German Empire.

Rheinberger had some ability as an elocutionist and as an amateur actor. He was fond of reciting Byron's 'Manfred,' while playing Schumann's incidental music at the pianoforte. It is also said that, under an assumed name, he appeared more than once in the part of Bottom in the German version of 'A Midsummer Night's Dream,' when performed at the Munich Royal Theatre. He was much in request as a comical old man in the charades written by his gifted wife at Christmas time. The boys and girls likewise considered him to be the best and most generous Father Christmas of their day, and his handsome presents were much valued by the children of Munich.

Rheinberger had no children of his own, but he did not forget the many poorer married folk with families, and did everything in his power to help them. During the winter months poor boys and girls were provided with strong boots and warm clothing; in the summer he entertained three hundred in six parties of fifty to a 'Festival in the woods.' Rheinberger and his wife superintended all the arrangements, and music and dancing were prominent features, but he always gave instructions that 'not a note of Rheinberger should be heard.' It was a treat to the poor children of the Bavarian capital from 'Josef Rheinberger, the private citizen of Munich,' and not from 'Rheinberger the composer and professor at the conservatorium.'

Rheinberger before his marriage had been fond of angling, and occasionally indulged in shooting game, or in fox-hunting, but his wife, who achieved some success as a humanitarian lecturer, soon put a stop to her husband's delight in such sports.

After the death of his wife, Rheinberger became a changed man. He seldom asked anyone to his house, and himself nearly always declined invitations. He generally had his meals at a restaurant close to the Munich Opera House, and afterwards passed an hour or two looking at people whom he thought happier than himself. On returning to his lonely home, before rest he read some volume of poetical works which were the favourites of his wife.

Rheinberger had much experience as a musical examiner in Bavaria and South Germany generally, but as he grew older he became more and more convinced that the timid and nervous, however gifted, had little chance in such contests. At the time of his death he was engaged on a scheme for the reform of the whole system.

## The Musician's Bookshelf

*Carlo Gesualdo, Prince of Venosa: Musician and Murderer.* By Cecil Gray and Philip Heseltine.

[Kegan Paul and Curwen, 8s. 6d.]

Gesualdo is here paid the tribute of a comprehensive study, biographical and critical. Of this Neapolitan composer of the late madrigalian period, it is safe to say that hardly anyone in England had heard until Mr. Heseltine took him up, though, of course, the busy German historians had not missed him. Gesualdo's progressions displeased Burney, and 'Grove' actually omits mention of the famous murders.

The murders are Mr. Gray's, the madrigals Mr. Heseltine's concern. Gesualdo was born about 1560, of a noble family. As a youth he was wrapped up in music. He married, in 1586, his cousin, Donna Maria d'Avalos—less from personal inclination, Mr. Gray suggests, than family exigencies. She was twenty-one, and already had been twice married.

On the night of October 16, 1590, Gesualdo and his servants murdered her, together with her paramour, the Duke of Andria, in her bed in the Sansevero Palace at Naples. The affair, occurring as it did in the heart of aristocratic Neapolitan society, caused a great stir. By the standards of the day the husband was considered justified, and there was no legal pursuit. Public opinion, however, favoured the luckless lovers, as is clear from the abundant contemporary documents which Mr. Gray has sought out with diligence. Gesualdo, indeed, for all his artistic gifts and intellectual enlightenment (he was a patron of Tasso), was unsympathetic. Studying his portrait, Mr. Gray reads

... in these long, narrow, slanting eyes, with their delicate but strongly-marked eyebrows, in the small, pucker, and sensual mouth, aquiline nose, and slightly receding forehead and chin, a character of the utmost perversity, cruelty, and vindictiveness. At the same time it is a weak rather than a strong face—almost feminine, in fact. Physically he is the very type of the degenerate descendant of a long aristocratic line.

A year after the murder he came into the title Prince of Venosa, and in 1594 he married again, and went to live at the brilliant Court, at Ferrara, of his new wife's kinsman, Alfonso II., Duke of Este. Music, along with all the arts and elegancies, was cultivated with passion on that charming scene. At Ferrara, in 1594, were printed Gesualdo's first two books of madrigals, which were followed there by Book 3, in 1595, and Book 4, without date, but presumably 1596. Later works were printed at Naples, Genoa, and Gesualdo, the Prince's country place, where he seems to have spent his rather unhappy latter years. He died in 1613, and the family became extinct.

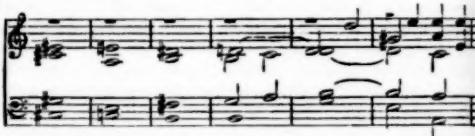
Mr. Gray has built his biography on a solid documentary basis. It is, then, all the more regrettable that in an aberration of judgment he should have disfigured his work with a piece of flippancy—an essay, 'Gesualdo as a Murderer,' affecting to discuss the 1590 crime as a work of art. That crime—interesting as a horribly coloured picture of 16th-century Italian life—spoke for itself; and De Quincey's clothes do not fit Mr. Gray.

Mr. Heseltine follows with some sixty pages of musical criticism—and very good criticism it is. If we had, with Mr. Gray, allowed ourselves to become

too engrossed in Gesualdo's domestic drama, we are rebuked by Mr. Heseltine on p. 128 thus:

We must beware of reading autobiography into his works, as Keiner does when he suggests that Gesualdo turned to music as a consolation after the death of his first wife, and that the mood of melancholy which pervades the greater part of his work was the direct outcome of that tragic circumstance. Gesualdo was a pure creative artist, and the prevailing mood of his music was conditioned by his temperament, not by external events.

Gesualdo's hour was the sunset of the old polyphonic music. Among all the restless spirits of the transitional period, he is remarkable for his daring harmonic experiments. He was an accomplished keyboard player, and no doubt the chromaticism of his madrigals was prompted by his instrumental practice. To explain the origins of this chromatic style the author retraces the history of *musica ficta*—and a very readable summary he makes of it. By 1611, Gesualdo was writing such progressions as:



And Mr. Heseltine sees Wagner and Delius foreshadowed.

Gesualdo was not the man to make the most (or anything, indeed, but a little) of the possibilities in this extension of the language of music. The main stream of music took a different course altogether. But now at last his talent has its look-in, and our author ventures to compare him with Berlioz, Moussorgsky, and Delius, and even with later explorers :

Gesualdo was reaching out not towards tonality, in the academic sense of the word, but beyond it. At his best he is very much nearer to the modern composer who sets in juxtaposition, at the dictates of his inner ear, chords which are theoretically unrelated.

The book lacks an index, and the musical examples are printed in an excessively small reduction. C.

'Natural Piano-Technic.' Vol. 2. 'School of Weight-Touch.' By Rudolf M. Breithaupt.

[Leipsic : C. F. Kahnt Nachfolger.]

This book—which may be obtained through Edward W. Organ, Acocks Green, Birmingham—is described on the title-page as 'a practical preliminary School of Technic, teaching the natural manner of playing by utilising the weight of the arm.' It is intended as a practical supplement to the author's theoretical work (Vol. 1).

The first half of the book is a very clear exposition of the four most important actions concerned: (1) The longitudinal oscillation of the arm (swinging), (2) extension of the forearm, (3) rolling of forearm, (4) free oscillation of the fingers. In the chapter dealing with the first of these actions, we read :

Active strength of the fingers, active strength of the wrist, are erroneous, misleading ideas, for which we must substitute those of natural and efficacious energy : energy of the shoulder, of the muscles of the upper-arm, and the weight of the whole arm. Technic is in reality not much more than alternate up-swing and

down-swing of the weight. . . All thrusting, pushing, knocking, percussion of any kind—through the intermediary of any single part of the physical playing-apparatus, forearm or hand—must be avoided. . . The so-called wrist-stroke must be abolished.

Similarly, in the chapter on 'Staccato,' we read that *staccato* is the result of the whole arm oscillating: it is not produced by wrist-action, and neither hand nor finger participates actively:

In rapid movements the *staccato* closely resembles the *tremolando* (quick repeat of the key), so closely, indeed, as to have led to the erroneous conclusion that *staccato* is produced by wrist-action, and is classed and taught as such. But in ordinary *staccato*, with the natural rebound of the whole arm, as one mass, released, neither hand nor finger participates actively in the movement. With this fact falls the old-style wrist-technic. . . The hand rebounds, trembles, shakes, because the whole arm is set vibrating. An isolated motion of the hand in the wrist-joint does not take place. . . The *tremolando* of the hand in *staccatissimo* is the result of a free vibration of the arm, not the cause.

The writer admits that finger-*staccato* is possible, but holds the opinion that it is not indispensable, and that it is not nearly so delicate nor so reliable as arm-*staccato*.

In the following chapter, 'Free Oscillation of the Fingers,' obstinate and continual drilling of each finger separately is strongly condemned, as is the use of all finger-action without weight:

As long as the fingers participate in the oscillation of the whole arm and hand, they may do anything; but the moment they perform their movements without participation of arm and hand, everything is wrong.

In the section on 'Combined Rotary Motions,' the writer makes it clear that in scale-playing he has no use for the old method of passing under and over of the thumb and fingers: he would join up the successive hand-groups purely by rotation of the forearm. He claims that the exercises and rotary motions discussed in this chapter make all 'nonsensical' special scale-studies superfluous, and furnish the key to the problem of 'velocity.'

On the subject of 'tone-colour' in pianoforte playing, the opinion is expressed that all forms and manner of percussion (touch) differ only in intensity:

The modulatory capacity of the tone is dependent solely upon its power of gradation, so that in speaking of the 'formation of the tone' and 'timbre' on the pianoforte, where the tone is already made, we can only refer to a graduating of the tonal intensity; for we cannot really speak of a diversity of 'tone-colour' and of 'forming a tone' which is already formed.

The book is well produced, and contains numerous photographic illustrations, drawings, and musical examples.

G. G.

'The Borderland of Music and Psychology.' By Frank Howes.

[Kegan Paul and Curwen, 6s.]

Do not take alarm at the last word of this book's title. Its pages contain a good deal of interest about music, by a practical and lively musician.

As for psychology, laymen often wonder if there really is such a thing. No doubt for psychologists it has a certain reality—much as astrology had for astrologers before the time of astronomy. We risk the impudence of suggesting that the McDougalls and the Freuds are Chaldeans, doomed to oblivion in the light of the Psychonomy of the wiser future.

Considering that we in the 20th century have about as much of a notion of the working of our minds as Nebuchadnezzar had of that of the solar system, it is not surprising that Mr. Howes starts more hares than he catches. The virtue of the book lies not so much in solutions, as in the fresh presentation of numerous subjects for argument. Any chapter and almost any page would give a good start to an evening of a musical debating club.

In the early part of the book the author ranks high among the factors of our pleasure in music the satisfaction of being one of a crowd. Only a mad Bavarian king would want a 'Ring' performance all to himself. No one but would feel the Trooping of the Colour or a Test Match to be shorn of gaiety if he were the sole spectator. Similarly at a choral festival or a symphony concert, the more the merrier. But is not that largely because of a reasonable sense of economy? Empty seats at a concert look wasteful.

Mr. Howes would suggest that the relatively poor fun to be had out of wireless and gramophoned music comes from the lack of a vibrating, sympathetic crowd round about:

. . . Esthetic boredom always hovers close over either the desiccated or the condensed forms of music, because the human contacts are remote and precarious.

Of incomparably more account one would have said to be the sheer musical deficiencies of these popular scientific toys. Who, playing in a string quartet, cares whether or no there are listeners? There must be any number of musical persons whose chief joy is the solitary strumming of the '48' and Beethoven's Sonatas—persons who would not on any account play to an audience.

In the chapter 'Emotion in Music,' Mr. Howes tackles some well-known and always engaging aesthetic problems. Honest thought has gone to the writing, which would earn the author a degree in musical criticism if there were such an award to be had. The next chapter is on Rhythm. It contains, on p. 96, a curiosity in the form of a hymn-tune timed note by note, in 100ths of a second, as played by four organists. It interestingly shows what values four nominally equal notes in a bar may have in practice.

There is a good discussion of Applause, though its scientific weight in pure psychology may not be very considerable. Performers must no longer flatter themselves that applause is primarily a recognition of their skill. As much is certain from the fact that there is always some applause for a performance, no matter how bad—for performances which, if applause were a nicely critical expression, would end in dead silence. No; an audience primarily applauds because it has been sitting still for a time, and takes the first opportunity for some physical movement:

These bodily movements must be regarded as vestigial remnants of a lower stage of evolution, when the whole energy of the mind was devoted to practical (*i.e.*, biological) ends.

Observe here, by the way, the assumed superiority in the evolutionary scale of the musical critic: for musical critics, as is well known, never applaud.

The herd instinct is said to encourage applause. If a round is started by claqueurs, it is taken up innocently and imitatively by the general. Purely out of gregarious imitativeness? I should say No; but rather that the average onlooker is often uncertain when his applause is permissible. Some one gives

the hint, and he joins in—sometimes from genuine enthusiasm, much more often from a kindly sympathy with the performer, who seems usually to him to be working desperately hard for disproportionately small effect.

Coming to the peculiar violence and unreason of Gilbert and Sullivan audiences (and he might have said, too, the typical Albert Hall audience), the author sighs over it as 'something of a mystery, similar to mob violence committed by respectable citizens, and [it] must find its explanation in the same direction.'

Observing the common man's physical need to applaud, Mr. Howes deprecates the growing custom of performing symphonies and even concertos without a break, not to speak of whole Acts at the opera. The reason for the custom (which has our blessing) lies not in applause itself so much as in the English public's outrageous abuse of it. They mean it kindly, but when applause is permitted it is commonly prolonged in a ridiculous and unmannerly way. What sense is there in calling on a pianist to bow ten times after the first movement of a concerto? It cannot be a primary human need, for you do not see such excesses in other countries. At the opera there are indeed spaces in Verdi and Mozart for applause, but we deprecate their use, for there is no knowing then when the music will be allowed to start again.

Mr. Howes's chapters on Inspiration and Taste likewise contain good things, inviting discussion by the argumentatively inclined.

C.

'The Catholic Schools Hymn-Book: Accompaniment.'

[London : Catholic Truth Society, 3s. 6d.]

Less than two years ago a strong committee, under the chairmanship of the Very Rev. Canon Driscoll, handed over the publication of a 'Catholic Schools Hymn-Book' to the Rev. J. Driscoll, S.J. At the outset it may be well to say that this work was not intended to supersede or compete with any hymn-book at present in use. It was meant as a work for colleges and schools, containing a certain definite number of good pieces of sacred music—plainchant, hymns, &c.—to form a basis for the Religious Syllabus of Catholic Schools, with a view to building up a national tradition of congregational singing. The success of the work (words and melody only) has been phenomenal—such indeed that the Committee wisely entrusted the bringing out of suitable accompaniments to Dr. Ralph Dunstan, whose polyphonic Masses have elicited the highest praise from musical experts and the Vatican authorities.

The present work is in two sections, viz., Plainchant and English hymns. Dr. Dunstan is responsible for the accompaniments to the Plainchant Masses, Responses, Benediction Services, and Latin hymns, while Sir Richard Terry's arrangements in the 'Westminster Hymnal' (transposed to suitable keys) are retained for the second section. Dr. Dunstan is to be heartily congratulated on his admirable settings of the Plainchant, arranged to suit organ, harmonium, or pianoforte. Nothing can be better than the setting of the Missa de Angelis, and the Latin hymns are reverently treated, and withal not difficult. Particularly good is the Te Deum (*Tonus Simplex*). Some of the ascriptions (e.g., 'O Salutaris,' No. 5, Duguet; *Kyrie* (de Angelis), 14th-16th centuries), need revision, but this is a very minor point. The book itself is a

splendid foundation for sound Catholic music in schools and colleges, and the Plainchant transcriptions conform in all respects to the Vatican edition.

W. H. G.-F.

Teachers of class-singing will find an admirably planned course of work in McDougall's 'Sight-reading and Ear-training Primer,' by D. C. Walker (McDougall's Educational Co.). It is published in two books—Book 1, Sol-fa; Book 2, Staff. A teacher's edition to each book is also issued. G. G.

#### BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

'Journal of the Folk-Song Society, No. 30.' Taunton: Barnicott & Pearce.

'Der Orgelbauer Gottfried Silbermann.' By Ernst Flade. Pp. 162. Leipsic: Fr. Kistner & C. F. W. Siegel.

'Annual Report of the National Institute for the Blind, 1925-26.' From the Institute, 224-6-8, Great Portland Street, W.1.

#### Gramophone Notes

BY 'DISCUS'

##### COLUMBIA

Grieg's incidental music to 'Sigurd Jorsalfar' has never had the success it deserves, owing to the great popularity of the 'Peer Gynt.' Logically, of course, the vogue of the latter ought to have sent people to 'Sigurd Jorsalfar,' but things don't work out that way in the musical world. It is good to find three of its movements recorded—Prelude, Intermezzo, and 'Homage' March. All three are typical Grieg, the last-named being a particularly fine, sonorous March. There is a hint of 'Ase's Death' in the Intermezzo. The recording is of the 'new' kind, and is not quite uniformly successful, as is inevitable at present. There is an occasional hollowness in the bass, and some over-keen tone at the top. The Intermezzo is rather vague. There is great power in the March, and some fine brass effects. The players are the London Symphony Orchestra, conducted by Georg Schnéevoigt (L1748-9).

The reproduction is better as a whole, I think, in the record of a couple of extracts from 'Le Coq d'Or'—Russian Dance and Bridal Procession—though there is still some stridency. Two capital, lively movements these, well played by the B.B.C. Wireless Symphony Orchestra, under Percy Pitt (9101).

Those who enjoy military tattoos are well provided for in a couple of records of the Aldershot Searchlight Tattoo. It is not clear whether these records were made at the actual Tattoo, or at a studio performance—I fancy the latter. Anyhow, they are jolly—even exciting—conglomerations of popular music, some good, some only so-so (9109-10).

Inevitably a special interest attaches to records of the Handel Festival. They have been announced with such a flourish of trumpets, and reviewed so enthusiastically, that I put forward my findings with diffidence. Judging the result in cold blood, then, I feel that the job is too big for recording in its present stage. Perhaps a first-rate reproduction will always be beyond the gramophone, for it cannot

(Continued on page 821.)

# I will give my love an Apple

## FOLK SONG

Collected by H. E. D. HAMMOND

Arranged for Mixed Voices by MICHAEL MULLINAR

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

## Andante sostenuto

*p espress.*

SOPRANO

I will give my love an ap - ple with - out.. e'er a

ALTO

TENOR

BASS

I will give my.. love an ap - ple.. with - out e'er a

I will give my love an ap - ple with - out e'er a

I will give my.. love an ap - ple with - out e'er a

*p espress.*

Andante sostenuto

*p*

core, I will give my love a house.. with - out e'er a

core, I will give my love a house.. with - out e'er a

core, .. I will give my love a house.. with - out e'er a

core, I will give my love a house.. with - out e'er a

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*poco cres.*

door, I will give my love a pal - ace where - in she may be, . . . And

*poco cres.*

door, I will give my love a pal - ace where - in she may be, . . . And

*poco cres.*

door, I will give my love a pal - ace where - in she may be, . . . And

*poco cres.*

door, I will give my love a pal - ace where - in she may be, . . . And

*poco cres.*

door, I will give my love a pal - ace where - in she may be, . . . And

*p*

she may un - lock it with - out a - ny key. . . .

*p*

she may un - lock it with - out a - ny key. . . .

*p*

she may un - lock it with - out a - ny key. . . . My

*p*

she may un - lock it with - out a - ny key. . . .

*p*

*pp (accompany Tenor)*

My.. head is the ap - ple with - out e'er a  
*pp (accompany Tenor)*  
 My.. head is . . . the.. ap - ple .. with - out e'er a  
*espress.*  
 head is the.. ap - ple with - out.. e'er a core, My  
*pp (accompany Tenor)*  
 My head, the ap - ple with - out e'er a

core, My mind . . . is the house.. with - out.. e'er a . .  
 core, My mind .. is the house.. with - out.. e'er a  
 mind is the house.. with - out e'er a door, My..  
 core, My.. mind, the house.. with - out e'er a door, e'er a

*p*

door, My heart, the pal - ace where - in . . . she may be, . . . And

*f*

door, My heart, the pal - ace where - in she may be, . . . And

*f*

heart is the pal - ace where - in . . . she may be, . . . And

*p*

door, My heart, the pal - ace where - in she may be, . . . And

*p*

*poco rit.*

she may un - lock it with - out a - ny key. . . .

*poco rit.*

she may un - lock it with - out . . . a - ny key.

*poco rit.*

she may un - lock it with - out . . . a - ny key.

*p*

*poco rit.*

she may un - lock it with - out . . . a - ny key.

(Continued from page 816.)

overcome the drawbacks that are bound to result when sound has to be collected from a huge and widely-dispersed force. Only those of us who have sung in the Handel Chorus realise the impossibility of the sound reaching any one point with perfect unanimity. As is to be expected, then, these records give a decidedly see-saw effect at times, sections of the choir entering very dispersedly, e.g., in 'Lift up your heads.' The pace seems excessive on the whole. Still, there is no denying the frequent thrill. The choruses recorded are 'And the glory of the Lord,' 'Behold the Lamb of God' (L1768), 'He trusted in God,' 'Let us break their bonds' (L1769), and 'Lift up your heads' (D1550). I wish one at least of these numbers could have given way to a couple of the mighty 'Israel' choruses—say, the 'Hailstone' and 'The horse and his rider.'

A good viola record is that of Lionel Tertis playing an old Irish air arranged by himself, and his own 'Hier au soir.' The folk-song is a bit too luscious for those who like such things as nearly as possible in their original, wild-flower form, so to speak (L1761).

W. H. Squire is recorded effectively in a couple of his own arrangements of old pieces by Panzato and Sammartini (D1540).

A feature of the record of Ulysses Lappas in 'Celeste Aida' and 'Cielo e mar' is the fine orchestral part. As usual, there is immense power in the voice, but it is not mere noise, and it goes without saying that the performance is very dramatic. A little strain shows itself in the highest notes, but this is an exceptionally good record—the best of Lappas, I think (L1762).

\* Dora Labette sings Montague Phillips's 'Song of a Nightingale' and Landon Ronald's 'At the rainbow's end' with delightfully clear tone and good rhythm—a refreshing change from the average singing of to-day, with its shrill metallic quality and sloppy style (D1548).

A promising gramophone début is that of Heddle Nash in airs from 'L'Elisir d'amore' and 'L'Africana.' He has a very attractive voice and pleasing style, though over-inclined to depend on *tremolo* when an extra pinch of feeling is needed. His words might be clearer (9104).

#### H.M.V.

Only one orchestral record has come for review this month, but that one is first-rate—the 'Tristan' Prelude, played by the Symphony Orchestra, conducted by Albert Coates. This tests the new recording severely, because of the large amount of quiet, high, string work. The advance is notable, and there is very little of the over-incisive quality that marred the earlier efforts. This record should make some converts (D1107).

A record of Pachmann shows an improvement in tone, but it still leaves something to be desired. The pieces played are the Polonaise, Op. 26, No. 1, and the A flat Waltz, Op. 64, No. 3. (The latter makes very short measure, by the way, and there is a big 'space to let' which might have been filled with another little Chopin piece—say, one of the Preludes) (DB931).

An excellent record is that of Arthur Pryor's Band in a couple of Marches—Sousa's 'King Cotton' and Hall's 'Officer of the Day.' The Sousa piece is capital; it is safe to prophesy that the pick of 'J. P.'s' Marches will be enjoyed long after the symphonised

syncopations are forgotten. I can pay the playing no better compliment than to say that it reminded me of the band of Sousa himself (B2327).

A combination vaguely called 'String Ensemble,' conducted by Josef Pasternack, is recorded in a couple of familiar Schumann numbers—'Träumerei' and 'Evening Song.' In both the playing is laboured and heavy, and the high notes come out shrilly (B2320).

The vocal records contain some examples well above the average. Very enjoyable is Robert Radford's singing of two airs from Bach's 'Coffee and Cupid.' His words are good, and there is the right touch of drollery at times (E431).

Eric Marshall is excellent in Schumann's 'Die Lotosblume,' and not quite so good in the same composer's 'Du bist wie eine Blume.' (The pianoforte tone is a trifle blatant in the latter.) But need he have sung in German, when there are now such good English versions? (E433).

Peter Dawson is his usual self in 'Simon the Cellarer' and Lockhead's 'The Pride of Tipperary,' and no more need be said (B2324).

Those who, like the present writer, are rather tired of 'spirituals' may be recommended to turn on the record of Paul Robeson in 'Sometimes I feel like a motherless child' and 'On ma journey.' Here is a rich and noble voice, and also what one feels instinctively to be the right way of singing these songs. There is a blend of simplicity and earnestness that few singers of 'spirituals' manage to achieve (B2326).

Sydney Coltham is heard at his best in Cowen's 'At the mid-hour of night,' but declines into sentimentality in the companion song, Cadman's feeble 'At dawning' (B2323). Mr. Coltham should confine himself for a time to songs of a robust character, and so cure the tendency to over-facile emotion that is always a snare to light tenors.

I had heard so much praise of Marion Talley that the record of her singing gave me an unpleasant surprise. The voice comes out hard and thin, with touches of twanginess. She sings 'Comin' thro' the rye' and 'Home, sweet Home,' for no apparent reason, except that sooner or later all prima donnas sing them (DA783).

Emilio de Gogorza is a baritone new to me. He has a fine voice, and his phrasing is so good that one can forgive the usual fault of over-strenuousness. His songs (in Spanish) are 'La Paloma,' by Yradier, and 'The Swallow,' a Mexican air (DA782).

A couple of male quartet records show some of the customary faults of this combination. The De Reszke Singers have fine voices, but their words are not clear, and there are far too many broken phrases. They sing poorish music, too—Medcalf's 'Absent' and H. Clough Leighter's 'My Lady Chlo'—the latter with a quite unnecessary accompaniment (E432).

Record No. B2321 is shared by the modestly-styled 'Peerless Quartet' and the Shannon Quartet. The former sings Roeltger-Small's 'Good-night (I'll see you in the morning)—the sheerest piffle; and the latter Bland's 'Carry me back to old Virginny,' in which the solo voices are over-prominent.

A curiously attractive record is that of Frank Crumit, who sings 'Billy Boy' (with guitar accompaniment) and 'Thanks for the buggy ride' (with ukulele and pianoforte). The text of the former is approximately the version that Cecil Sharp took down in the Appalachian Mountains. Mr. Crumit has a style of

his own, difficult to describe. His voice is pleasant, his diction very clear. He slithers overmuch, sings with scarcely any variation of power or colour, and his English is that of the Broadway. This mixture of virtues and faults ought to produce no more than a moderately successful result. Yet, thanks to the quaint individuality behind it all, it is so enjoyable that I have encored it again and again, and shall be hearing it long after ordinary good records of infinitely better music better sung have been laid aside (B2325).

## Wireless Notes

By 'ARIEL'

Judging from correspondence, and other signs, a good deal of interest is taken in the organ transmissions that are now a regular feature. It is to be hoped that the B.B.C. will develop, or at least maintain, the present supply, for various reasons. First, there are many small places that possess neither a decent organ nor a competent organist, and the inhabitants are now able, many of them for the first time in their lives, to hear both *via* the wireless. Second, there are countless young organ players scattered about the country, many of them debarred from regular tuition. To these a weekly recital of well-played standard works is a valuable lesson. Third, it must not be forgotten that among the non-churchgoing section of the public are many musicians who are fond of organ music. As the best of this is rarely heard elsewhere than in church, and as the gramophone is still far from successful in recording organ music, their only chance of indulging their taste is by radio. Moreover, the organ repertory contains a lot of fine things that are necessarily unfamiliar, save to the comparatively few people who happen to go to a church where there is a good player keen enough to make the most of his instrument by means of voluntaries and recitals. In my rather frequent journeys in the provinces, I receive abundant testimony to the value of broadcast organ music.

Unfortunately the results are distinctly capricious. For example, I switched on for one of the excellent City church recitals recently, and the effect was so vague as to be worthless. Yet in the following week a recital at the same church came through splendidly. And readers who live hundreds of miles from London tell me that the transmission of some of the recitals is so clear that they can pretty well write down the details of the registration. The weak point is generally the bass. The pedals frequently beat the radio, as they beat the gramophone. No doubt the problem will be overcome in due course.

Experience seems to show that the best results in quiet pieces are obtained when the music lies rather high and is slight in texture. The low manual notes of the flute work are usually too weak to be distinct. (This, however, is often the case when the organ is heard at first hand. Cannot something be done to give the quiet flute-toned stops more point in the bottom octave or two?) Music of the Trio-Sonata type generally transmits well. Tremulant is as a rule better dispensed with. The pedal part, in both loud and soft works, can stand a good deal of reinforcing with 8-ft. tone. (Some stops from a spare manual can be coupled if the organ is short of 8-ft. registers—as most English organs are.) Loud pieces give excellent results

when big detached chords are a feature; rapid passage-work on the manuals, when loud, is sometimes effective. The details are lost, of course, but there remains a general effect that is impressionistic and exciting—as I believe many such passages were intended to be. No practical organ composer would write them for performance, *ff*, on a big organ, in a big church, and expect the individual notes to be heard.

One drawback in the present transmission of organ music is that it can be heard only at mid-day and on Sunday evenings. This puts it outside the reach of a very large proportion of listeners. It is to be hoped that some day, when the various difficulties in connection with the transmission of organ tone are overcome, the B.B.C. studio will be provided with its own organ, built to a specification suitable for the purpose. Organ solos will then be able to take their place in the regular programme scheme, and will, I am sure, prove a capital addition. The popularity of the solos at last season's 'Proms' was an unmistakable sign that there is a large public ready for really good organ works.

The evening pianoforte recitals continue to be a valuable feature. The interest fluctuates, however, and some curious discoveries are made. For example, I looked forward to the Franck week, but was disappointed. The early examples of his work, played on the first evening, were of interest only because they showed scarcely a sign of the greatness that was to come later. The big works proved to be unsuitable for these particular recitals, because of their length—or, rather, owing to the shortness of the time available. Such things as the 'Prelude, Aria, and Finale,' 'Prelude, Choral, and Fugue,' don't bear cutting in halves, with an interval of twenty-four hours between the sections. And in the performance of the Symphonic Variations, with the orchestral part played on a second pianoforte, we missed the orchestra too much for complete enjoyment. On the whole, the best of these recitals have been those in which the works are short, so that a good group could be worked off each evening. It was a happy thought to give us the Bach 'Inventions,' as so many young students would derive benefit from the performance; besides which some of them are delightful music. I hope they will be given again, with a player who will not set a bad example by making a violent *accelerando* a regular feature, as Mr. Jean Baptiste Toner did.

Apropos of the Franck recitals a ridiculous advertisement appeared in the *Radio Times* of that week :

César Franck wrote particularly for the organ, and an interpretation of his work on the pianoforte is a matter demanding both technique and understanding. Lafitte supplies both. His rendering of Franck can be appreciated to the full when reproduced on the '—.'

In the first place Franck did not write 'particularly' for the organ, his works for that instrument numbering about a dozen only. The implication that his pianoforte writing is affected by his connection with the organ is nonsense, as his early training for the career of a pianoforte virtuoso enabled him to exploit the possibilities of the instrument very fully. Even Liszt himself couldn't show him much in this way. Certainly his pianoforte music calls for both 'technique and understanding'; so does advertisement-writing.

## Points from Lectures

Lectures have reached high-tide during August. In term lectures are more numerous, but perhaps less arresting. At the vacation courses which are now becoming popular, the lecturers get out of the slack water of their routine teaching and hoist full sail in the presence of fresh and eager voluntary students. For the first time the daily press has felt the breeze and the tang of this new interest; never has there been such a sea of lecture stories.

Least attention has been paid to one of the best of the vacation courses: that which concluded on August 18 in the concert-hall of the Royal College of Music, lent to the Board of Education for its music course. The visit of the present writer coincided with the closing functions, including a charabanc trip to Hayes, where the manufacture of gramophone records was fully demonstrated. Attendance at this music course is esteemed a privilege. The student must be an acting teacher in a secondary school, and at the course represents his or her county, for the aim in selecting the applicants is to spread the benefit over the whole country. It appears that economic 'cuts' are applied even here, the grant for attendance this year having been made only to forty-five teachers. Compulsory essays on the Promenade Concerts were also lopped off, but that was because the course was almost ended when these concerts began. Every year new features are introduced.

The 'better half' were the ladies, or, to be precise, they outnumbered the men by two thirds. They appeared to be younger than in former years, and to have a modern outlook on the art of teaching. Thus Mr. Alec Robertson had a sympathetic hearing for his plea that they must not let themselves be put off by the jargon which people—especially people with horn-rimmed glasses—talked to them in a highbrow way. He blamed the professional musicians especially. There was nothing in the least technically obscure about modern music: to understand its aesthetic value was, he said, the difficulty. Of the new lecturers during the course, the work of Miss Mabel Chamberlain stood out because of her wide experience and practical helpfulness. Mr. A. M. Henderson had the art of simplifying technical difficulties, and going straight to the point requiring clearing up instead of playing pianoforte pieces in their entirety. Dr. George Dyson was, as always, masterly in his treatment of early musical history. Half-a-dozen other lecturers might be named. Of these, the outstanding personality was Mr. Robert McLeod, who has been director for the past seven years, and is ever fresh with ideas and in the manipulation of a class.

More extensive, though more elementary in its range of subjects and lecturers, is the summer course which has been going on at Cambridge under the direction of Major J. T. Bavin, of the Federation of British Music Industries. Potential conductors and amateur musical workers find inspiration under this large and successful organization. Referring to the training of boys' voices, Dr. Stanley Marchant said he kept certain things in mind, summarising as five E's—enthusiasm, enjoyment, encouragement, economy (time and words), and example. One must cultivate a clean, crisp way of speaking, for all children were born imitators. A lesson should not be started with breathing exercises, considered by boys the dullest subject on earth, but

by a flank movement the teacher would get these in carefully. Above all, a music lesson should be exhilarating so that a boy should not leave the practice-room feeling 'Well, that's over.' Dr. Marchant followed with a demonstration lesson in training a church choir. Dr. George Dyson's lecture on Beethoven was a remarkable tribute to the man and his influence. Mr. Sydney Grew, though he regretted that the player-piano had not taken the place which belonged to it by right, showed that it was a musical instrument of artistic character, valuable not only in reproducing classical pieces but in modern compositions as well. In these lectures at Cambridge many things were explained which would be taken for granted in a course for practising teachers, but the great advantage is that something is learned which enables amateur workers to make the plunge as leaders where professional service would never be likely to be called upon. Sir Henry Hadow gave the cue to the type of lecture to be expected by his address at the opening of the course: general hints and sound advice. He uttered a warning to young composers against over-elaboration. He also thought that a number of young composers spent too much time in experimenting. There was no practical purpose served in writing a symphonic poem round a railway engine leaving the station, and facetiously he foreshadowed a modern pastoral symphony being scored for two bees, two hens, two ducks, two sheep, and a couple of pigs.

The City of London Vacation Course in Education is comprehensive in scope, and music is only one aspect. Educationists and public men are invited to speak. It is a tribute to the man and to music that Sir Henry Hadow gave the lecture at the opening session. The hearing of good music, he said, should form an important part of all school and college life. The only way to clear out bad music was to instil good music. The touchstone in choosing good music was to find out whether it had stood the test of time. Music in schools should be made not a part of the ordinary routine, but something anticipated with pleasure. He especially recommended choral singing in the morning. Ten minutes of that, he said, cleared the children's minds, and fitted them for the lessons which were to follow. He was glad to say that at a large number of schools musical dictation was now taking its place as a necessary part of the curriculum.

J. G.

## Occasional Notes

The daily papers have lately contained a good deal of plain speaking on futile and pedantic questions in examination papers. The examinations concerned were of the scientific and literary sort, and no doubt many musicians reflected with pride that the tests for musical degrees and diplomas have in recent years shed the pedantry that for a time threatened to destroy their prestige. But there is still work for the dust-pan and brush, if we may judge from a Mus.Bac. Exercise which has just been sent for our inspection. It bristles with 'corrections' of the most footling description. (We are driven to slang, because no ordinary adjective meets the case.) Thus, we see a note in the flute part with a pencil ring round it, and a long, long pencil trail connecting it with another note in (say) the second violin part, similarly encircled. Why? Merely because the two set up a harmless false relation. This kind

of thing is piloried over and over again. The same severe treatment is dealt to some passing-notes that happen to clash a little above the average; a diminished fifth followed by a perfect fifth is also damned; and there is no mercy even for a false relation brought about by an obviously omitted accidental. We happened to be looking up a point in a full score of a Beethoven Overture a day or two after receiving this Exercise, and found plenty of 'mistakes' of the same kind. In fact, if the elementary rules of part-writing are to be applied rigidly to compositions for chorus and orchestra, practically any full score offers unlimited scope for the blue pencil of pedantry.

But this is only one side of the matter. It is possible to put up a defence for such drastic correction; but there is, we think, nothing to be said on behalf of an examining method that confines itself to such correction. The MS. under discussion contained not a single mark or comment to indicate that the examiner had any concern with the form or musicianship of the work. With good ground our correspondent protests against this implication that the first and last thing necessary in the passing of an important examination is the avoidance of such minute infractions of text-book rules as those mentioned above. We think it well to add that the reader who sends us the score is no mere musical 'red,' but himself a 'Mus.Doc.,' a brilliant all-rounder, and an unusually level-headed and practical man. The subject is so important that we shall welcome the views of competent readers.

Much has lately been written to show that operatically London lags behind New York in every way. We are therefore glad to find an American saying a good word for poor old London. Mr. Carl Saerchinger, who represents the *Musical Courier* on this side of the water, is a writer who is certainly free from bias in England's favour, so praise from him is praise indeed. In the *Courier* of July 29, after commenting on the great success of the recent season of opera at Covent Garden, he goes on :

There is one other cheerful fact. The best operas—musically—have been the best draw. 'Don Giovanni,' which in New York has never managed to pay its way, was sold out for every one of the five performances, and many people were turned away. 'Tristan,' 'Meistersinger,' and 'The Ring' were similarly successful. Impossible to get a seat! Of the Italian works, 'Otello' and 'Falstaff' made the greatest popular appeal. 'Tosca' and the 'prima donna operas' weren't even given. 'Thais' drew only because of Jeritza. Massenet and Puccini were poor seconds to Wagner and Verdi. Yet we are told, over and over again, by the English themselves as well as their friends abroad, that they are an unmusical nation, and London an anti-musical town, while we in New York are the great music lovers, with that great foreign population and all. But how we do love 'Tosca' and 'Butterfly'! I wonder if publicity has anything to do with it? For whatever one may say about the London critics, they do boost the 'highbrow' stuff. 'Give the people what they want' is a good slogan, if you first tell them what they ought to want.

Mr. Saerchinger adds that Londoners find money not only for opera of the best kind, but also for ballet. As he says, Diaghilev's season at His Majesty's had a box-office success that recalled the brilliant pre-war days of the Russian Ballet. Yet we saw recently in

an American journal (we forget which) a lament over the fact that Diaghilev's first visit to New York was so poorly rewarded that it seems likely to be his last. Clearly London is not so black as she is painted.

Mr. Saerchinger touches on one of the chief causes of London's poor reputation when he points out that 'the English themselves' give the lead in this depreciation. It is quite in keeping with the national habit of grousing at our own things, and crying up those of the foreigner where art is concerned. Anything in the shape of failure (*e.g.*, a poorly-attended concert by a prominent visiting choir or orchestra, a disastrous balance-sheet issued by any concert-giving organization) is made the text of a jeremiad. The successes are taken for granted—sometimes even pooh-poohed. Yet it is undeniable that, owing to London's vast area, and the impossibility of focussing her musical activities, an immense amount of the good work done never receives adequate recognition outside the local press. The fact is, we ought to give up thinking and writing of London as a unit whose activities in any way can be fairly gauged. It is a monstrous collection of large towns, and owing to their contiguity, and to the fact that a great proportion of their inhabitants have little interest in them save as sleeping-places, these towns are practically devoid of anything in the shape of local patriotism. A townsman at Bradford, Bude, or Biggleswade is proud of his town's prowess in any way, be it in music, sport, or business. But whoever heard of a dweller in Denmark Hill or Ball's Pond glowing with pride at the achievements of his suburb? Most of his interests lie elsewhere, and to-morrow he may be flitting to Acton Vale or Hackney Marsh, his place being taken by a denizen of St. John's Wood or Camberwell Green. Yet this vast and largely floating population contrives to do no small amount of music-making through the medium of small choral societies, chamber music parties, and amateur orchestral and operatic companies. And the customary brilliant launching of yet one more season of Promenade concerts is a reminder that at a season of the year when most places are musically dead, London somehow manages to show a good deal of life. When New York has managed to run a series of nightly Promenade concerts for thirty-two years on end (including four years of war-time), she will no doubt let the rest of the world know all about it. Sure thing!

In the *Etude* for August appears a very interesting talk with Stravinsky. He has much to say on the limitations and possibilities of the pianoforte. Concerning the former, of course, he has nothing new to add to the heavy indictment that from time to time is drawn up against that most useful of contrivances. The fact is, its usefulness is its salvation. As Stravinsky says, the pianoforte, being the most generally used instrument, 'will always retain its position as a kind of door to musical education.' The trouble is that so many never think of it in that way: instead of a means to an end, it becomes an end in itself. To hundreds of thousands the pianoforte and its repertory are the A to Z of music. Yet there is some excuse for this attitude. No other solo instrument has a repertory to compare with it in quality and quantity. The '48' and Suites of Bach, the Sonatas of Beethoven, and the pianoforte

works of Chopin, Schumann, and Brahms alone make up a collection of masterpieces so rich and varied that a student might spend a long life working at them to the exclusion of all other music, and yet be far from narrowness or malnutrition. And the instrument has a way of confounding its critics. Thus, when all has been said concerning unsuitability for *cantabile*, its inability to achieve a real *legato* and a genuine *crescendo*, and its obvious fitness for purely percussive effects, it ups and reminds its detractors that (as Stravinsky says) Chopin, who wrote for it melodies better suited to wind and stringed instruments and the human voice, remains pre-eminently the pianoforte composer. What would be thought of a violinist who gave us (say) the melody of the E flat Nocturne with as little real *sostenuto* as it receives from the instrument for which it was written? Yet can it be denied that the Nocturne is nevertheless better in its original form than in any transcription? To such an extent is the convenience of the pianoforte (helped out by make-believe and concessions on the part of the ear) enabled to balance its glaring defects! And can we conceive a Chopin looking at it purely as an instrument of percussion, as the fashion is to-day among the 'advanced' composers?

In its orchestral employment [says Stravinsky], the pianoforte appears to me as a wonderful percussion instrument. The pianoforte has its own individuality and its own significance. Like all art, it is subject to a chronological development. In the past the pianoforte has been treated at times as though it were an orchestra, at times as though it were a vocal instrument—that is, it was made to 'sing'; in fact it was cheated out of everything but its own very evident and individual character as a percussion instrument. The pianoforte has its own melodies and its own harmonies. They are totally different from those of the violin, for instance. To try to imitate the violin, the flute, the 'cello, the bassoon, or any other instrument on the pianoforte, is an error in art for which it is high time to atone.

Logically this is incontestable; yet one foretells a longer life for the standard concertos than for any written on the Stravinsky or Prokofiev lines.

This concept of the pianoforte [he goes on] seemed to be developing in my mind for a long time like a great tree. During the past year it has borne its fruit in my Concerto. I have endeavoured to restore the pianoforte to its rightful place as a percussion instrument.

No doubt the possibilities of the instrument in this direction are capable of development, but the limit will soon be reached because the actual musical interest can never be carried on for long without recourse to the elements of melody and *sostenuto*; so the perverse, unsatisfactory, and deservedly popular instrument will beat all the reformers, and continue to score through the very failings by which it stands condemned.

Stravinsky had much to say concerning his preferences among composers:

Chopin is not my musical god. I have higher honour and admiration for the great Liszt, whose immense talent in composition is often underrated. Yet I do not go for my gods to Liszt or to the 19th century, but rather way back to John Sebastian Bach, whose universal mind and enormous grasp upon musical art have never been transcended. One must go to the door of Bach and knock if you would see my musical god.

He anticipates and answers an almost certain objection to his Concerto and other recent works:

Those who see in my music a caricature of Bach are to my mind greatly in error. My works have always been contrapuntal in character, but now they are even more so, more melodic and less harmonic in type. But this does not mean that I have sought to caricature the polyphonic writers of the 16th and 17th centuries. We must realise that the polyphony of to-day should be differently employed from that of the polyphony of other days.

He therefore claims to catch in his music (and especially in the Concerto) 'the note of our marvellous present, not the remote past.' Tremendous things are going on, he says. There are our crowded streets, sky-scrappers, electric cars, subways, the radio. He feels all this very deeply, and in it sees musical forms which interest him tremendously:

America, with its gigantic growth, inspires me. . . . The *tempo* of America is greater than the rest of the world. It moves at a wonderfully swift pace. It all appeals to me.

The question is whether the musical expression of this aspect of modern life is likely to appeal to anybody else. The majority of people turn to music not only as an expression of life, but also as an escape from the more harrassing of its details. All great art of the past has succeeded in this dual capacity. We fancy that in this matter, as in the insistence on the percussive side of the pianoforte, Stravinsky is too much of a whole-hogger to be convincing. After all, is there not in the classical pianoforte repertory an abundance of proof that composers, from Scarlatti to Chopin, realised pretty fully the effectiveness of its percussion effects? But they realised something far more important, namely, that an insistence on this side would limit their art and induce monotony. And was nobody busy or in a hurry until Mr. Babbitt arrived? Was none of the unrest of the past reflected in contemporary art? The Chopin who wrote the 'Berceuse' wrote also the 'Revolutionary Etude.' Are any of the 'tremendous things' that so excite Stravinsky bigger than the driving-power that is behind (say) the *Scherzo* of the Ninth Symphony? Yet from the same brain came the *Arietta* of the Op. 111 Sonata. Stravinsky is not likely to express the spirit of his time until he sees all of it, instead of certain of its most obvious and superficial aspects. And if the 'gigantic growth' of America, and the 'tremendous things' that are going on there, inspire nothing of greater moment than his Pianoforte Concerto, he must not be surprised if some of us point to certain masterpieces that somehow managed to get written in petty European states generations ago, without the aid of sky-scrappers, electric cars, radio, &c.

We are glad to hear that the memory of Leonard Borwick is to be kept green by a pianoforte scholarship at the Northampton School of Music. The choice of School is very appropriate, for among Borwick's fellow-pupils under Clara Schumann was the Directress of the School, Miss Mary Beasley, and for many years he had taken a deep interest in the institution. Indeed, one of his last public acts was to examine there, and to issue a report on the work. The scholarship will bear his name, and will entitle the holder to four years' study (to be extended at the discretion of the Advisory Board) in pianoforte, harmony, and ensemble playing. The Board

consists of Miss Fanny Davies, Mr. Entwistle Bury, Mr. Harold Samuel, Mr. Frank Thistleton, and Mr. Plunket Greene. The first examination for the scholarship will be held at the Northampton School of Music early in January next. There must be many admirers of Leonard Borwick who will welcome an opportunity of perpetuating his memory, and to such we commend this Scholarship Fund. Though the response has been so satisfactory as to enable the scholarship to be founded, a further sum is needed for the maintenance of the holder. A subscription list has therefore been opened, and donations, however small, will be welcomed by the hon. treasurer, Mrs. H. de Bless, 113B, St. James's Court, S.W.1.

In our obituary note on Dr. Charles Wood, we stated that he was elected to the Cambridge Professorship of Music in 1894. This was an obvious slip. Wood succeeded Stanford in 1924.

The recently issued report of the Advisory Committee on London Concerts for Young People makes interesting reading. A few points call for comment. We agree that the children should have increased opportunities of hearing good music as a part of their regular school work, the out-of-school-time concert being regarded as special and complementary. It is extremely likely, however, that with further developments in the reproduction and transmission of music the time is not far distant when all that is necessary in this way may be done in the school. The only difficulty will be that of the time-table.

The Committee suggests that the best type of concert for the purpose is orchestral and choral, plus a few solos. It feels that chamber music, owing to its more intimate character, should generally be used in schools only. This is a debatable point. There is much chamber music that is immediately attractive rather than intimate, and its use in a concert programme is to be preferred to solo items, which tend to draw the child's attention from the music to the performer.

The Committee says that

. . . the custom of allowing children to participate by humming themes, clapping rhythms, or by standing and singing simple folk-songs, is considered to be sound in principle, and has proved most successful in practice.

There can be no question as to this, we think. Many, however, will feel that the Committee is regrettably timid in its next pronouncement:

The device of attaching words to themes in classical music is thought to lend itself to serious disadvantages in the hands of the unskilled, and should be used with extreme caution.

A device is either good or bad. The report says nothing in favour of this one, and thus implies its badness. This being so, it is dangerous to suggest its use to all who consider themselves skilled—that is, practically all who run such concerts. Moreover, the adoption of nonsense words can do nothing that is not done as effectively by the means recommended in the preceding paragraph of the report, *i.e.*, 'humming themes and clapping rhythms.' We received a good deal of correspondence on this point some time ago, and among it was not one solid argument in favour of setting classical themes to doggerel.

In regard to the programmes, the committee naturally says that only the 'best' music should be used. At the risk of being misunderstood, we venture to put in a plea for a leaven of the second best. At present the ground between the admitted masterpiece and the bad is too little cultivated. Moreover, the use of the term 'best music' is too often misunderstood as 'music by the best composers,' the result being that excellent music by second-rate composers is squeezed out by poor music of the first-rank men.

A more discriminating choice would develop the children's critical sense, whereas the policy too often pursued at present merely stifles it.

In regard to a suggestion that 'the lives of composers could be taken in the history lesson,' &c., we cannot refrain from expressing a hope that the sources of information will be reliable and free from gush. We have lately seen several books for children's use, in which the great composers were written about as if they were saints rather than human beings. For example, the youthful reader was told that Beethoven never did a mean action !

Copies of the Report may be had from the hon. secretary, Miss Mabel Chamberlain, 88, Woodberry Avenue, N.21.

Acting on the motto, 'Hear all sides,' we include in this issue an article from Mr. Jack Hylton on 'Dance Music of To-day.' Having heard his side, however, we feel bound to say that we are entirely unconvinced by his defence of the use of classical themes for dance music purposes. We said our say on this subject in our issues for January and July, so we need do no more now than point out the futility of pretending (as Mr. Hylton does) that the theft and distortion of classical themes is due to the dance composers' desire 'that the musical taste of the younger generation, for which we feel responsible, shall not suffer.' This anxiety on behalf of the young generation shows itself in a queer way ! We suggest to Mr. Hylton that in this kind of petty larceny, no less than in the kind punishable by law, a wise culprit will say as little as possible. Least of all will he try to persuade the jury that the motive behind his misdemeanour was wholly virtuous.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

With reference to the Andante from a pianoforte duet, Mozart—Arrangements by J. Stainer, No. 2 (Novello), selected for Fellowship Examination, January, 1927—Candidates are informed that only the *new and revised edition* of this Arrangement will be accepted by the Examiners.

H. A. HARDING, *Hon. Secretary.*

### MUSIC IN STONES :

### 15TH-CENTURY CARVINGS IN A VILLAGE CHURCH

BY T. FRANCIS FORTH

The sculptors of the Middle Ages often lavished their art upon the corbel-stones and hammer-beams of churches, and the favourite figure used was that of an angel—the outspread wings lending themselves naturally to the idea of support. In some churches of this period angels are represented with musical

instruments, and unless the number is very great, each instrument is different from the rest. Figures of this kind throw a light on the musical instruments in use in the various periods of Church architecture, for sculptors naturally carved the things which they knew, and as a rule they were extraordinarily true to detail.

Mural paintings, too, represent angels with musical instruments. One of the best examples of this is the minstrels' gallery of Exeter Cathedral, a painting of the 14th-century, consisting of twelve figures, the instruments being: cittern, bagpipes, clarion, rebec, psaltery, syrinx, sackbut, regal, gittern, shalm, timbrel, and cymbals,\* a list which reminds one forcibly of Nebuchadnezzar's band.

For accuracy in detail, painting can never be so reliable as carving, for the simple reason that in the centuries that have passed the colours have often faded, and when a church has been restored these colours have received a touching up—or, in the case of the painting being in a very bad state, sometimes even a more up-to-date instrument painted in. For accuracy in detail we must look chiefly to carvings in wood or stone; the latter are as a rule in a better state of preservation, and it is a curious fact that angel carvings are more often found in the interior of a building than on the exterior, and chiefly high up in the roof, where as a rule it is impossible to see the details. This fact may also have the mystic meaning that the angel-choirs above are joining in one great act of praise with our poor feeble attempts here below.

Church restoration, however, sometimes gives the opportunity of studying these ancient instruments at close quarters, and the restoration of the 13th-century Church of All Saints, Broad Chalke, is a case in point. Though the church was originally built in the 13th century, it appears to have been rebuilt in the 15th, possibly as early as the year 1420 A.D., and it is thought that the beautiful corbel-stones supporting the roof date from that period. Of the ten corbels, eight are angels, all with one exception playing musical instruments. This one represents an angel in the attitude of prayer, and appears to have been carved at a much later date, probably when the church was restored in 1847. One other is perhaps of the same date—an angel playing an instrument of the cither type, but of a form somewhat resembling the modern banjo.

An examination of the rest at close quarters throws an interesting light on the instruments of the 15th century. They are in an excellent state of preservation, and are carved with such attention to detail as to point to the fact that they are in no way fanciful, but accurate representations of those in actual use.

- (1.) Starting from the south-west corner, the first is a portative organ, placed on the knee, blown with the left hand, and played with the right. This much could be seen from below; but a forty-rung ladder showed the following details: that the keyboard was carved in such a way that short keys could be seen as well as long (evidently the equivalent of our modern black notes); the hand, however, was spread over the middle ones, so that it was impossible to count them. Portative organs are said to have thirty-three pipes as a rule; at first sight this appeared to have only eighteen (fifteen

small and three large), but on running the finger over the top of the pipes, it was found that the fifteen small ones appeared to be duplicated at the back, so that these, with the three large ones, made up the same number, viz., thirty-three.

- (2.) The second corbel on the south side has already been described—probably a modern imitation.
- (3.) The next is a small harp, placed on the knee, and appears to be the same as that which is sometimes called the Anglo-Saxon harp, sometimes the Irish harp, and often known as 'David's harp,' because that great minstrel is generally represented in mediæval paintings as playing a harp of this description. It is very much like the illustration from a 13th-century MS. given by Carl Engel ('Mus. Insts.', page 89).
- (4.) The next is peculiarly interesting. It was possible to see from below that this was an instrument of the viol class, that it was played on the shoulder with a bow, and was pierced with two sets of sound-holes, five being below the bow and two (something like those of the modern violin) above it. The ladder revealed, however, one more detail, i.e., that it was shaped like half a pear, a fact which practically proves it to be a rebec.

This instrument was in use throughout Europe in the Middle Ages, and from it the whole of the violin class has been evolved. The illustration given in 'Grove,' from a 13th-century MS., shows an instrument very similar, and No. 4 of the Exeter minstrels' gallery is held in much the same position.

The instrument appears to have been well known in England—it is even mentioned by Chaucer, and Shakespeare makes Peter, the servant of Capulet, give names to the three musicians: (1) Simon Catling, (2) Hugh Rebec, and (3) James Soundpost.\* Probably all three were rebec-players, for there were four kinds in use, known as Discantus, Altus, Tenor, and Bassus. There are good illustrations of these given in Martin Agricola's 'Musica Instrumentalis,' printed in 1528, a copy of which can be seen at the British Museum.

The tone of the rebec was evidently loud and harsh (sometimes even called 'the squalling rebec'); and was supposed to imitate a woman's voice singing in strident tones. Probably for this reason the peg-box was frequently carved with a female head—often a grotesque.

It is stated in the works of M. Vidal and M. Chouquet that no specimen is known to exist—an extraordinary statement when we consider the number of examples there are carved in stone, in MSS., and in mural paintings, all pointing to the fact, that it must have been in common use. As a fact, no less than six were shown in the Exhibition of Ancient Musical Instruments held at Milan in 1881. Though so few specimens are known, it seems probable that in those villages where the old church-band died a 'die-hard' death, a rebec may still be found, looked upon merely as 'some sort of old fiddle,' which of course it is—for the modern violin is but the great-grandchild of the rebec, the father being the viol, and the grandfather the 'troubadour fiddle.'

\* Carl Engel—'Musical Instruments,' p. 113.

† 'Romeo and Juliet,' Act IV., Scene 5.

- (5.) The figure in the south-east corner has already been described, and is probably a modern carving of about 1847.
- (6.) In the north-west corner the figure has been mutilated to make room for a beam or support—the instrument having been cut away, and part of the left arm. From the position in which this instrument was held it might be something of the bassoon type.
- (7.) The next figure is one of intense interest—an angel playing bag-pipes, so beautifully carved that it can be well seen from the floor of the church as possessing two chanters, a bag under the left arm, and a drone over the left shoulder. The ladder, however, revealed the fact that the sound-holes were also carved, and that there were six on each chanter.

The bag-pipe undoubtedly travelled westward from the Oriental nations, and came to England from Brittany, where the *Bignou* is still in use. The Exeter minstrels' gallery of the 14th century has one depicted, evidently with but one chanter. There is the figure of an angel playing a bag-pipe on the crozier given by William of Wykeham to New College, Oxford, in 1403. Chaucer mentions bag-pipes. He says of the miller :

A bag-pipe well couthe he blowe & sowne.

This instrument appears to have been in use in Ireland in the 10th century, but it was not until the 15th century that it became popular in Scotland.

Does the inclusion of the bag-pipe in the angel orchestra mean that it was actually in use as an accompaniment to the voices in the music of the Church? Such a thing seems to be possible, for the notes of the bag-pipe correspond approximately to the intervals represented by the black notes of the pianoforte, and to be capable of producing music in the Lydian and Phrygian modes.

- (8.) The last instrument is difficult to determine. It is something of the clarinet or flageolet type. If the latter, it must be a recorder or direct flute, the predecessor of the transverse flute. There is an illustration given in an instruction book of the 17th century, the title of which is, 'The genteel companion ; being exact directions for the Recorder, &c., London, 1683.'\* This instrument is being played by a quaint-looking person, whose legs appear to belong to some one else, seated in a chair which looks as though it is tumbling over. It may be, on the other hand, a shawm, which, according to Chappell, was the predecessor of the clarinet, and is akin to the shepherd's pipe. The shawm was evidently in use about the 15th century, and appears as one of the instruments in the minstrels' gallery at Exeter. There is very little likeness however ; for this is more the shape and size of a piccolo played directly instead of transversely. The fingers of the left hand cover holes, whilst the little finger of the right hand appears to cover one near the bottom of the instrument, which (according to Grove) is the method employed by the Tyrolean peasant in playing the schalmey:

It is an interesting fact to note that the old Church-band was still used to accompany the services in Broad Chalke in living memory, and

according to the sole surviving member of the choir of those days, it consisted of one clarinet, one cornet, two flutes, one bassoon, one bass viol, and one serpent—the last-named being described as exactly like the illustration given in Grove. The bass viol is described as being 'stroked' with a bow. This band was succeeded by a barrel organ. How are the mighty fallen!—for the Church band did more to keep alive music in a village than anything else, and in a Church where angels are depicted as playing on musical instruments, there must always have been an inspiration to offer that which is best.

#### ROYAL COLLEGE OF ORGANISTS

##### ANNUAL GENERAL MEETING

The sixty-second Annual General Meeting was held at the College, Kensington Gore, on Saturday, July 24, the President (Dr. H. W. Richards) being in the chair, supported by the following members of the Council : Dr. W. G. Alcock, M.V.O., Dr. G. J. Bennett, Prof. P. C. Buck, Mr. E. T. Cook, Mr. G. D. Cunningham, Mr. Harvey Grace, Dr. Alan Gray, Dr. A. Egglefield-Hull, Dr. H. G. Ley, Dr. Charles Macpherson, Dr. C. Charlton Palmer, Mr. E. S. Roper, Dr. F. G. Shinn, Dr. H. Davan Wetton, and Dr. H. A. Harding (hon. secretary).

Amongst the members present were :

Messrs. E. G. W. Barrington, D. M. Bartlett, T. W. Beckett, H. H. Bedwell, F. W. Belchamber, E. E. Birchell, L. G. Blake, P. Bornet, Alan Brown, D. H. Brown, S. G. Brown, A. G. Bryant, P. Bullock, A. W. Bunney, A. V. Butcher, C. W. Butlin, G. Catwell, E. R. Carlos, T. Carpenter, F. Chadwick, A. W. Clarke, E. A. Collins, Mrs. E. T. Cook, Miss F. E. Cross, Messrs. F. V. Curtis, S. C. Curtis, Miss V. F. M. Curtis, Messrs. R. F. J. Darch, F. T. Durrant, G. H. Eldridge, M. A. E. Farmer, L. Forder, N. W. N. Frayling, F. R. Frye, H. D. Gorvett, P. A. Grinyer, F. A. Grove, B. J. Hale, H. Hall, J. S. Hall, H. S. Hamer, J. Harnden, J. O. Harris, Miss E. Z. T. Hawkins, Messrs. D. S. Hayward, H. Hodge, J. F. Holland, D. Hopkyns, E. C. Hopkins, W. G. Hopkins, P. Hosken, Miss E. C. Howard, Messrs. F. H. Howlett, J. E. Hunt, T. W. Hurst, Miss F. M. K. Ingham, Messrs. S. W. S. Ives, F. P. James, W. E. Johnson, J. E. Jones, W. P. Jones, M. H. Kirk, J. D. Kirkpatrick, R. S. J. Kimber, Miss F. M. Lamb, Messrs. F. A. Larke, G. Leahe, A. F. Linfield, R. P. Lockhart, W. J. Madge, W. Mallinson, W. A. J. Manton, H. E. Marriott, W. J. Maybrey, A. W. McHattie, G. J. Metzler, W. H. Milnes, C. E. Monteath, P. O'Neill, A. Orton, H. B. Osmond, L. A. Pattison, O. H. Peasgood, A. C. Rackham, E. J. Rae, D. G. Rogers, E. J. F. Runchles, G. J. S. Ryan, A. R. Saunders, N. A. Sayers, F. C. R. Sealey, Miss E. Smith, Messrs. E. A. Smith, E. E. D. Smith, Miss K. C. Smith, Miss E. R. Southwell, Messrs. J. A. Sowerbutts, G. Spencer, A. M. Stacey, C. J. P. Stalain, W. A. Stevens, E. B. Sutton, Miss E. Thompson, Mr. P. B. Tonblings, Miss K. F. Tower, Messrs. A. E. Tucker, R. F. Tyler, F. W. Uppington, W. T. Upsher, W. Veitch, E. G. Wade, L. E. Ward, H. Wardale, J. G. Wardale, W. G. Webber, H. E. West, B. V. Westbrook, H. Wharton Wells, G. Williams, R. E. Willis, A. L. Wright.

The Minutes of the last Annual Meeting were read and confirmed.

The Hon. Secretary (Dr. H. A. HARDING) read the Annual Report, as follows :

Your Council has the honour to report that during the past year the efforts of the College to maintain a high standard of efficiency in all branches of its work have been more than ever successful. There has been a large increase in membership.

Your Council reports that free lectures on Choir-Training were given at the College, on November 3, 1925, by Sir Walford Davies and Mr. Stanley Roper ; at Leeds, on March 13, 1926, by Dr. Bairstow ; and at Exeter, on March 13, 1926, by Dr. Bullock. The Leeds Parish

\* Carl Engel, 'Musical Instruments,' p. 119.

Church Choir gave valuable assistance by providing illustrations for Dr. Bairstow's lecture, Dr. Tysoe presiding on this occasion.

Your Council wishes again to draw the earnest attention of members of the College to the Choir-Training Examinations, and to emphasise the necessity for special study of the choral side of an organist's profession. Both the Diploma and Certificate Choir-Training examinations will in future be held yearly, in the month of May.

A lecture was given at the College on May 15, 1926, by Mr. Quentin Maclean (organist of the Pavilion Theatre, Shepherd's Bush), on 'The Cinema Organist.' The Council hopes to arrange for further lectures on this important branch of the organist's profession.

The Council profoundly regrets that owing to severe illness and its necessary consequences of retirement from active professional life in London, and of reluctant absence from the Council meetings, the hon. treasurer, Dr. C. W. Pearce, feels it would be more advantageous for the College to elect another hon. treasurer. Dr. Pearce tenders his resignation with grief and regret, but with an abiding remembrance of 'the privilege and joy' which he has experienced in holding this responsible office for the last seventeen years. He expresses his best wishes for the continued prosperity of the 'dear old College.'

The Council wishes to place on record its grateful appreciation of the valued services of the hon. treasurer, Dr. C. W. Pearce, and offers him its sincerest thanks for the conspicuous efficiency and indefatigable thoroughness which have characterised his management of the finances of the College, and for the able and willing way in which he has served the College in various capacities for so many years.

The Council deplores the death of three distinguished vice-presidents: W. H. Leslie, R. Finnie McEwen, and Charles Wood.

The Examiners appointed for 1925-26 were: Dr. W. G. Alcock, Sir Ivor Atkins, Dr. E. C. Bairstow, Dr. G. J. Bennett, Prof. P. C. Buck, Dr. H. E. Darke, Dr. Alan Gray, Dr. A. Eaglefield-Hull, Dr. T. Keighley, Dr. H. G. Ley, Dr. H. W. Richards, Mr. E. S. Roper, and Dr. H. Davan Wetton.

Dr. Harding, whose splendid work has been repeatedly referred to, is happily still with us. He never spares himself or grudges his time as hon. secretary, and your Council wishes again to emphasise its obligation to him for his self-denying labours, which are so invaluable to this College.

A sincere expression of thanks is tendered to the hon. auditors, Mr. G. R. Ceiley and Mr. W. Glanvill Hopkins, and the professional auditors, Messrs. Pannell & Co., for their able services.

The Council wishes to record its deep sense of indebtedness to the esteemed registrar, Mr. Alan Shindler, for the careful, prompt, and efficient way in which he carries out the duties appertaining to his responsible office.

The loyal and ready services of the College staff continue to merit the commendation of the Council.

Mr. A. B. OSMOND proposed, and Mr. F. W. BELCHAMBER seconded the adoption of the Report, which was carried.

The Annual Financial Statement was adopted on the proposal of Mr. G. R. H. CLARK, seconded by Mr. E. E. DOUGLAS-SMITH.

The PRESIDENT: I am sure you will all share my feelings of regret that Dr. C. W. Pearce has found it necessary to resign the position of hon. treasurer of this College, which he has held with such zeal and ability for the last seventeen years. We deeply deplore his illness, and we shall miss him very much. We extend to him our very best wishes, and hope that in his retirement he will have a long life, and will be spared the worry of figures! I should like to propose in his place the name of Dr. F. G. Shinn, who is well known to everybody. It is so desirable that we should have some one as hon. treasurer who is level-headed and good at figures, as

Dr. Shinn is. I am sure he will, by his energies and knowledge of business matters generally, give us help that will be for the benefit of this institution. Therefore I have very great pleasure in proposing Dr. F. G. Shinn to succeed Dr. Pearce as hon. treasurer of the R.C.O.

Prof. P. C. BUCK: May I second the election of Dr. Shinn? Anybody on the Council knows he is a very exact man, and that he has a capacity for taking infinite trouble. We should very much like to have him as hon. treasurer.

No other name was proposed, and the election of Dr. Shinn as hon. treasurer was carried with acclamation.

Dr. SHINN: When I proposed the election of Dr. Pearce, a year ago, for the hon. treasurership, I certainly never had the least suspicion that I should find myself in this position to-day. It was a great surprise to me when the Council suggested that I should be his successor, and I very cordially appreciate the honour. I will do my best to carry out the duties of the office. The hon. treasurer is not very much in the limelight, but I think it is due to the care and attention of the earlier hon. treasurers of the Royal College that when we came into this building some twenty years ago, we had sufficient funds to take it over and put it into a condition to suit our purposes. I think this is very much due to the business capacities of those early treasurers. Dr. Pearce has sustained that reputation, and kept the expenditure within bounds. I trust I shall be able to follow in his foot-steps in this respect.

Dr. ALAN GRAY, in proposing the re-election of Dr. H. A. Harding as hon. secretary, said: I am not going to say very much, because Dr. Harding's modesty on these occasions is almost painful to those who praise him, but it is a fact that I really do not know how we should have got on without Dr. Harding during the many years in which he has been secretary. When I was President, I was absolutely dependent for everything I did upon his advice, and I therefore have the very greatest pleasure in proposing this resolution, and forbear from saying more for the reason I have stated.

Dr. W. G. ALCOCK: I have very much pleasure in seconding this proposition.

Dr. Harding's election was carried with loud applause.

The PRESIDENT: One of our hon. auditors, Mr. Ceiley, after serving us faithfully for a good many years, has resigned, because he is going to America, and it is necessary to appoint some one in Mr. Ceiley's place.

Mr. WHARTON WELLS: I shall be very pleased to propose Mr. Glanvill Hopkins and Mr. Yarrow to be elected our hon. auditors for next year.

Mr. LEAKE seconded, and the resolution was carried.

Mr. ALAN BROWN proposed the election of Messrs. Pannell & Co. as professional auditors; this was seconded by Mr. FRYE, and carried.

The PRESIDENT: Now we have to elect members of the Council. There were only two Fellows nominated for the two London vacancies. One was Mr. E. S. Roper and the other Dr. Stanley Marchant. As there are only two nominated for two vacancies, I declare them elected. For the country, we had three names proposed for two vacancies. The scrutineers—Mr. Herbert Hodge and Mr. Wharton Wells—have delivered their report, and the votes recorded are:

Dr. Eaglefield-Hull	...	...	382
Dr. Keighley	...	...	344
Dr. Ivimey	...	...	181

I declare Dr. Eaglefield-Hull and Dr. Keighley elected as country members of the Council.

The Annual General Meeting then terminated.

#### DIPLOMA DISTRIBUTION \*

Immediately after the Annual General Meeting, the President, Dr. H. W. Richards, presented the Diplomas to the recently-elected Fellows and Associates, and to the successful candidates at the CHM. (Chormaster) examinations.

\* The list of successful candidates appeared in the August Musical Times, p. 729.

The Hon. Secretary made the following announcements :  
**Fellowship Examination** ... Lafontaine Prize T. W. Beckett  
 Turpin Prize C. T. Hart

No. of Candidates examined, 77 Passed, 26  
**Associateship Examination** Lafontaine Prize C. H. Knight  
 Sawyer Prize W. J. Maybrey

No. of Candidates examined, 166 Passed, 31  
 Afterwards the following organ pieces, selected from the January Examination, 1927, were played by Mr. G. Thalben-Ball, organist of the Temple Church, the performance being broadcast by the B.B.C. :

## FELLOWSHIP

Trio in C minor, ... ... ... ... J. S. Bach  
 (Novello, Book 12, p. 108; Augener, p. 1173;  
 Peters, Vol. 9, No. 7.)

Fantasy Prelude ... ... Charles Macpherson  
 (No. 31 of Recital Series.)  
 Edited by E. H. Lemare. Novello.)

Andante from a Pianoforte Duet ... ... Mozart  
 (Arrangements for the Organ by J. Stainer, No. 2.  
 Novello.)

## ASSOCIATESHIP

Prelude (without Fugue) in A major ... J. S. Bach  
 (Novello, Book 3, p. 64; Augener, p. 187;  
 Peters, Vol. 2, No. 3.)

No. 5, in G., of 'Six Short Preludes and Postludes,'  
 1st Set, Op. 101 ... Charles V. Stanford  
 (Organ Library, Stainer & Bell.)

Very hearty thanks were accorded to Mr. Thalben-Ball for his splendid recital, every item of which was warmly applauded.

The President then addressed the meeting as follows :

## THE IMAGINATION

Dr. H. W. RICHARDS said : The human mind is possessed of many and diverse powers. It is so complex that it is impossible to explain its multifarious activities. Undoubtedly one of its greatest powers is the imagination, and as we are all conscious of its mysterious force, I want to say a few words about it, as it affects the composer, the interpreter, and the listener. Like all great gifts it needs to be kept under control, for if carried to excess it may and probably will lead to some form of eccentricity, even to lunacy ! When it becomes our master, it warps the intellect, destroys balance of mind, and causes us to indulge in vagaries of all kinds. If not allowed to run riot it is a priceless possession, and it can and should be cultivated, especially by the artist. Certain it is that the Poet, of whom Shakespeare says, 'of imagination all compact,' the Painter, and the Musician would be quite ineffectual without it. Presuming therefore that we aspire to be artistic, it is a vital part of our equipment, for imagination holds a unique place in the Art of Music. A composer, if he is worth anything at all, exercises his imagination in every phrase he commits to paper. Were it otherwise his music would be a mere mechanical compilation of notes. It is the imaginative background which gives life and durability to a composition—good music is never purposeless ingenuity. Beautiful sounds and beautiful progressions may be delightful in themselves, but without imagination underlying them they will convey no special meaning. Behind all beautiful sounds there must be an aesthetic message which will, as we say, strike the imagination of those who have cultivated the art of listening. Sound alone may satisfy some people, but they will ever remain unconscious of a composer's intentions and purpose. In playing or studying a work of art our knowledge of it and our aesthetic enjoyment of it will largely depend on our ability to get beyond the printed page. We have to dig down as it were, and try to share in the imaginative power which prompted the composer to write the various signs and symbols. It may not have occurred to us that they express something beyond that which is seen, and are meant to convey some spiritual message. 'The invisible things are understood through the things that are made.' The more we get to the depths of a great classic, the more it seems to become part of us ; as we truly say, it grows upon us. There will spring up an intimate relationship between the composer's mind and our own. We shall enjoy the satisfactory feeling that the work was written entirely for us and for our profit and delectation. If we desire to hear the composer's message and to become

the intelligent and sympathetic auditor, our imagination is the real key to musical appreciation. Let us think for a moment of the composer who sets words to music. Before he can make a beginning he must endeavour to reach the poet's mind and arrive at the inner significance of the words. Schubert seems to be pre-eminent in this matter. He sees a promise of music in the poetry, and the poetry seems to melt into his music. No wonder he is called *the tone-poet*, and acknowledged to be one of the greatest of all song writers. Now turn to a work of which organists are required to have a special knowledge, the 'Passion according to St. Matthew.' If Bach had not possessed an intensely vivid imagination, that dramatic masterpiece could never have been written. His whole being must have vibrated with the great tragedy. His understanding of human nature, his sympathy with suffering, his devotional piety had a powerful influence on his conception. Wonderful as is the score, it is not that, but his imaginative force which moves the human heart. The hearer need not be a Christian to realise the power of such a work, for, as we know, it makes a profound impression even on the unbeliever, by its inherent strength and depth of feeling. The more our imaginative faculty is developed the better shall we be able to visualise the various scenes of that unique story. Our nature will be stirred to the depths and we shall learn, it may be for the first time, why music is called the divine art. It is not only by a great work, like the 'St. Matthew' Passion, that an appeal is made. On the contrary, a miniature such as the smallest prelude by Chopin will speak to us in its own way if we have ears to hear. One is often asked, What is it that constitutes a great work ? The answer is, in a word, The intangible imaginative force which created it. It is a commonplace that the works of a great genius are often not comprehended in his day. This means only that the composer's imagination has gone far ahead of his generation, and beyond the horizon of his hearers. The subtleties and suggestions contained in his compositions will be revealed to them only as their minds grow, for Art is an expression conveying thoughts and ideas, and we must have sufficient aesthetic perception to discern these through the medium of sound. As the song writer must get to the inner meaning of the words, so the interpreter, whatever music he is dealing with, must get beyond the notes, although the usual shallow-minded audience will never understand more than mere display. Their enjoyment will, however, be limited to that of technique, and they can never appreciate the thoughts and emotions which should be awakened by a sensitive artist, for we must remember that a really great performer will have weighed every phrase on some thought and feeling before it is ever heard by the public. To bring this matter nearer home, I have often wondered what the point of view is of many of our candidates when preparing for an examination. My experience tells me that some prepare with no thought at all, some practise with the metronome, others assiduously pull a work to pieces and, after dissection, laboriously put the puzzle together again. Do they ever try to realise the poetry of a composition, for the poetic and imaginative go hand in hand ! It is a platitude to say that complete control over our muscles is essential so that the mind is left free for interpretation, but let me impress upon you that this is the point where the real study of music begins, and where we mostly fail. Do expression-marks mean anything more to us than just loud and soft ? Does our phrasing convey anything to us beyond slurs, and places where our hands should be raised from the keys ? Our performance ought, at least, to elicit the criticism that it was an attempt at a thoughtful interpretation. There are endless opportunities in all our work for the exercise of our imaginative quality, and even traces of it will lift the particular candidate far above the rank and file. If we are to be musicians in the real sense we must infuse *mind* into all we do, and surround our work with an atmosphere of imaginative feeling. I have tried briefly to sketch out an ideal ; without it our efforts will make no appeal and of course arouse no response. With the hope that these few words will stimulate us to think of inner significance—in a word, to become more the imaginative artist—I will conclude.

**DR. SHINN:** My first duty since I was elected hon. treasurer is a particularly pleasant one. It is to propose a very hearty vote of thanks to Dr. Richards for so ably filling the post of President during the past two years. We have a regulation time of two years for the President, and this is the last time that Dr. Richards will appear in public in that capacity. We have had for our Presidents some of the most eminent English musicians, but we have had no one who has realised more fully the duties of his office or performed them more carefully than has Dr. Richards. There are some matters which are in evidence before you so far as the result is concerned, but their origin is in the secrets of the Council chamber. Two of them are due absolutely to the initiative of our President. Just before he was elected, Dr. Richards made a suggestion that we should bring our theoretical papers more in touch with modern ideas. I do not say that he is responsible for everything in those papers, but his was the initiative, and he proposed that we should recast the whole of the paper work, and, as you know, about two years ago it assumed a very different aspect from what it had before. The fact that at our meetings in the last two years we have, after the organ recital, gone upstairs and had a particularly happy meeting together, is entirely due to the suggestion of Dr. Richards. It was his idea that we should have these gatherings. I would like to ask you to give Dr. Richards a very hearty vote of thanks for his hard work, and for those admirable addresses which he has given us on every occasion over which he has presided.

Prof. BUCK seconded this resolution, which was adopted with renewed and lengthy applause.

**DR. RICHARDS:** I greatly appreciate all that has fallen from the lips of Dr. Shinn. I assure you that I do not deserve those eulogies he has passed upon me. The Council has always been most considerate and helpful to me while I have been in this honoured position, and it has assisted me in every way. Dr. Harding has, of course, been a perfect rock of strength. Whenever I was inclined to go a little astray, he was always by me, and I had to be very careful! One thing he flatly refused to do: When I asked him kindly to dispense with the vote of thanks to the President, he would not do it; hence my confused delivery at this moment. After all, one can only do his best, and I assure you I have tried to do that. I have belonged to the College for at least forty years, and I have tried to do what I could for this institution. I am sure the College will go on prospering as it has done in the past, and will continue to do its utmost for organists. It will be an immense satisfaction to you to know that our friend and famous organist, Dr. W. G. Alcock, M.V.O., is going to succeed me in this honourable position as President. Again I must express my deep gratitude to you all for your leniency, kindness, and consideration while I have been in the chair. I shall always be glad to look back upon these pleasant associations. We have a few minutes to spare, and we might profitably fill the time by listening to anything that any member has to say. But if you make remarks, do not talk about yourself, and direct them to the best interests of the College.

Miss K. CHOLDITCH SMITH begged leave to say a few words, and she entertained the audience with a vigorous and amusing onslaught on the acoustical tolerance of musical people in general, referring to motor-hooters, excessive church bell-ringing, &c.

**The PRESIDENT:** We now bring this meeting to a close. Before doing so, however, I should like to say that we have received letters of sincere regret for non-attendance from Sir Hugh Allen, Dr. John B. McEwen, Mr. H. Cart de Lafontaine, and other distinguished vice-presidents, who would have been with us to-day but for important engagements elsewhere.

#### THE CONVERSAZIONE

was attended by a large company of members and friends. The gathering was indeed a greater social success than ever. If this function grows much more, the Council will find it necessary to engage the Albert Hall for its accommodation!

#### RIPON CATHEDRAL

The Cathedral organ, which has been dismantled since Easter, is approaching completion under Messrs. Harrison & Harrison. The whole of the daily choral services have been sung without accompaniment, and a series of six unaccompanied Motet recitals has been given by the Cathedral Choir in the South Transept, under Dr. C. H. Moody. Each recital was prefaced with a brief address in which Dr. Moody outlined the principal features of the works to be sung. The programmes consisted of about fifty Motets, and included works by Tallis, Whyte, Byrd, Croft, Amner, Purcell, Gibbons, Wilbye, Batten, Holst, Bantock, Bach, Ouseley, Palestrina, Allegri, Vittoria, Cornelius, Dering, the Wesleys, and other representative composers. The recitals revealed the fact that in this highly-resonant building the South Transept is the ideal place for effective performance of purely choral works. The collections have been devoted to augmenting the stipend of the Cathedral lay-clerks.

#### ST. BEES PRIORY CHURCH: CENTENARY OF W. T. BEST

The birth centenary of this Cumberland musician was worthily celebrated at St. Bees. On Friday, August 13, Mr. F. J. Livesey, organist and choirmaster of the Priory Church, gave a recital of Best's organ music, with the following programme: Concert Overture (C major); twelve short Preludes on old English Psalm-Tunes; Adagio (A flat major); Fugue (E major); Marcia Eroica and Finale; Pastorale in D; Andante (B flat major); Allegro Festivo. The pieces chosen displayed to full advantage the fine reed work with which the Willis organ is so amply furnished. On Sunday, August 15, the whole of the music at both services was selected from Best's Church compositions. The Benedicite in C, excerpts from the Service in D, written specially for the opening of the Willis organ at Carlisle Cathedral, in 1850, and the anthem, 'The Lord is great,' were included.

#### ALEXANDRA PALACE ORGAN RESTORATION FUND

In aid of the above fund, 'Elijah' will be performed on October 9. The choir will consist of the Alexandra Palace and City Temple Choral Societies combined, and the co-operation of other choirs is being arranged. There will be an augmented orchestra. Choirs or musical societies wishing to take part are invited to communicate with the hon. secretary of the Fund, 14, Windermere Road, N. 19.

The West Riding Cathedral Choirs Association (Wakefield, Sheffield, and Bradford) held its fourth annual Festival at Wakefield Cathedral on July 17, when about a hundred and twenty singers took part. The Magnificat and Nunc Dimittis were sung to Elvey in A, and the anthems were Wesley's 'In exitu Israel' and Charles Wood's 'Hail, gladdening Light.' The organists were Mr. T. W. Hanforth (Sheffield Cathedral), who played Mendelssohn's fourth Sonata before the service, and Mr. H. Coates (Bradford Cathedral), whose concluding voluntary was the first movement of Faulkes's Sonata in D minor. Mr. J. N. Hardy (Wakefield Cathedral) conducted.

We are glad to hear that the hue musical services held on Saturday afternoons at Southwark Cathedral are to be continued during the coming season. There was a risk of their being dropped, owing to the collections having failed to meet the heavy liabilities, and a deficit of £150 had accumulated. About £50 has just been raised by means of a special appeal. But the obvious need is for a more generous collection from the two thousand persons who, on an average, attend these services. A few more pence per head all round would save the situation.

About three hundred singers (including ninety-eight women) joined forces at a Choral Festival at Bury St. Edmunds on July 24, under the auspices of the Suffolk Diocesan Church-Music Society. There was a choral Eucharist at mid-day, sung to Marbecke. The Canticles at the evening service were sung to Wesley's Chant Service in F, and the anthem was Goss's 'O praise the Lord.' The Cathedral choir sang descants to the hymns. The Rev. A. H. Stevens conducted, and Mr. C. J. Harold Shann was at the organ.

On July 22, at Wells Cathedral, took place a Choral Festival, mainly for village choirs. There were nearly eight hundred singers, drawn from over thirty churches. The music was, designedly, simple, and included Macpherson's chant setting of the Magnificat and Nunc Dimittis, Croft's anthem 'God is gone up,' Somervell's Te Deum, and Walford Davies's setting of 'Mine eyes have seen the glory of the coming of the Lord.' Canon D. Davies, the Cathedral organist, conducted, and his sub-organist, Mr. Trevor, accompanied.

The annual Festival of the Rochester Diocesan Choirs Association took place at Rochester Cathedral on July 21, when over eight hundred singers were present. Mr. C. Hylton Stewart conducted, and secured fine results. The anthem was Goss's 'O praise the Lord,' and the Canticles were sung to Wesley in F. Mr. Percy Whitlock accompanied, and gave a short recital, and Mr. H. G. Pocknall acted as sub-conductor.

It is proposed to erect in Slough Parish Church a carved oak organ-screen as a memorial to the late Alfred T. Blanchet, whose long term of service at that Church ended with his sudden death (practically at the keyboard) in April. Any friends of this gifted musician who wish to contribute are asked to send their donations to the Churchwardens, St. Mary's Parish Church, Slough.

About two hundred and fifty singers took part in a Festival at St. Laurence's Church, Reading, on July 21, organized by the Berkshire Organists' Association. The anthems were Purcell's 'Thou knowest, Lord,' the 'Hallelujah Chorus,' and Parry's 'Jerusalem.' The President of the Association, Dr. A. C. P. Embaing, conducted, and various organists took part as accompanists and soloists.

At the sixth and last of the fine series of recitals of unaccompanied Motets at Ripon Cathedral, on July 25, the programme included Whyte's 'O praise God,' Byrd's 'Sing joyfully,' Purcell's 'Let my prayer come up,' Samuel Wesley's 'In exitu Israel,' Bach's 'My soul, O praise the Lord,' &c. Dr. C. H. Moody conducted, and introduced the items with preliminary remarks.

At John Street Wesleyan Church, Chester, on July 17, a new organ (a three-manual, built by Messrs. Binns) was dedicated. The choir sang John E. West's anthem, 'Hark! hark! the organ loudly peals.' Mr. J. T. Hughes, organist of Chester Cathedral, gave a recital, playing Handel's Overture to 'Athaliah,' Bach's G minor Fugue, 'Finlandia,' &c.

On August 4, at Cromer Parish Church, an organ-violin-vocal recital was given by Mr. Alan Burr, the Dowager Lady Cozens-Hardy, and the Hon. Mrs. F. M. Bailey. The programme included organ works by Harwood, Karg-Erlert, and F. W. Holloway, violin solos by Bach, Mattheson, Couperin, and Rheinberger, and songs by Dvorák, Burr, and Boughton.

We note with interest that at a recital at Chicago recently, Mr. Lynnwood Farnam, by way of encore, played a Clementi Sonatina 'with charming effect,' says the newspaper report. So much old and simple pianoforte music is highly effective on light organ stops, that we wonder recitalists do not explore its possibilities.

The organ at Rosegrave Wesleyan Church, Burnley, was opened on July 25, after renovation, when a recital was given by Mr. James Armistead. His programme included Handel's Overture to 'Otho,' Bach's Prelude and Fugue in A minor, Boëllmann's Toccata, &c.

At St. Mary Magdalene's, Torquay, on August 8, at Evensong, a selection of Elizabethan music was sung: Weelkes's six-part 'Gloria in Excelsis' and 'Let Thy merciful care,' and Byrd's 'Agnus Dei,' 'Lullaby, my sweet little Baby,' and 'Make ye joy to God.'

The organ at the Church of the Immaculate Conception, Farm Street, W., is to be entirely rebuilt by Messrs. Henry Willis & Sons.

We had something of a shock on seeing this caption in a recent issue of the *Diapason*:

#### NO MEAL FOR THE LICE.

But the sub-titles calmed us:

#### ORGAN IS OF MAHOGANY.

#### ENEMY IN CUBA OVERCOME.

NEW MATERIAL TO BE USED BY SKINNER COMPANY AT HAVANA TO MAKE IT UNPALATABLE FOR INSECTS WHICH FEAST ON PINE.

#### RECITALS

Dr. Barrow Dowling, St. George's Cathedral, Cape Town—Suite No. 1, *Borowski*; Andante (Concerto No. 4), *Sterndale Bennett*. (The boys of the choir sang 'Let the bright seraphim.')

Dr. Henry Ley, Eton College—Toccata and Fugue in F and Prelude and Fugue in B minor, *Bach*; Canon in B minor, *Schumann*; Fantasia on 'St. Anne,' *Parry*; Prelude, Fugue, and Variation, *Frank*; Toccata, *Widor*. Mr. H. Cyril Robinson, St. John's, Barmouth—Military March, *Schubert*; Prelude and Fugue in E minor, *Bach*; Preludes on 'Rockingham' and 'Old 104th,' *Parry*; 'Finlandia.' (Dr. and Mrs. J. R. Heath, violin and viola, joined the recitalist in Trios by *Brahms* and *Leclair*.)

Miss Lilian Coombes, St. Mary-le-Bow—Intermezzo on an Irish Air, *Stanford*; Scherzo, *Gigout*; Fugue in E minor, *Bach*; Moderato Cantabile and Finale (Symphony No. 8), *Widor*.

Mr. William J. Tubbs, St. Mary-le-Bow, E.C.—Variations on an Original Theme, *J. Stuart Archer*; Prelude and Fugue in A minor, *Bach*; Psalm-Prelude No. 1, *Howells*; Violin Sonata in F, *Handel* (soloist, Mr. Hugh M. Matheson).

Mr. Harry Wall, St. Andrew's, Whitehall Park, N.—Concerto in B flat, *Felton*; Voluntary in F, *Stanley*; Sonata in E flat, *Bach*; Sonata No. 5, *Rheinberger*.

Mr. Eric Seymour, St. Dunstan's-in-the-East, E.C.—Prelude and Fugue in D minor, *Mendelssohn*; Prelude to Act 3, 'The Mastersingers'; Marche Héroïque, *Saint-Saëns*.

Mr. W. H. Vipond Barry, St. Bartholomew's, Dublin—Toccata and Fugue in D minor, *Bach*; Concerto No. 4, *Handel*; Adagio and Finale (Symphony No. 6), *Widor*. Dr. J. H. Reginald Dixon, St. Michael the Archangel, Whittington-in-Lonsdale—Suite Gothique, *Boëllmann*; 'St. Francis preaching to the birds' and 'St. Francis walking on the waves,' *Liszt*; Introduction and Variations on 'Sedbergh,' *Dixon*; Scherzo in F, *Bossi*.

Mr. C. Hylton Stewart, Canterbury Cathedral—Passacaglia, *Bach*; Sonata No. 11, *Rheinberger*; Preludes on 'St. Bride,' *Kitson*; 'Martyrdom,' *Parry*; 'Martyrs,' *Grace*.

Mr. Charles J. King, St. Matthew's, Northampton—Concerto in A, *Handel-Best*; Adagio e dolce (Sonata No. 3), *Bach*; Sonata No. 3, *Rheinberger*; Air in A, varied, and Fugato, *Smart*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Sonata No. 6, *Rheinberger*; Sonata No. 1, *Mendelssohn*; Bridal March from the 'Birds,' *Parry*; Air with Variations in A, *Hesse*.

Dr. W. H. Hickox, St. Botolph's, Bishopsgate—Prelude and Fugue in E minor and Fantasia and Fugue in A minor, *Bach*; Agitato (Sonata No. 11), *Rheinberger*; Two Choral Improvisations, *Karg-Erlert*; Overture to 'Semeli'; 'Cloister-Garth,' *Herbert Brewer*.

Mr. G. W. Harris Sellick, Manchester Cathedral—Overture to 'Athaliah'; Trio-Sonata No. 1, *Bach*; Psalm-Prelude No. 2, *Howells*; Scherzo (Symphony No. 2), *Vierne*. Mr. Lewis M. Jones, St. Lawrence Jewry—Three Miniatures, *Pulein*; Canzonet, *B. Johnson*; Lamento, *Barié*; Prelude and Fugue in G, *Bach*; Intermezzo in B, *Rheinberger*.

Dr. Stanley Marchant, St. Lawrence Jewry—Overture to 'Athaliah'; Larghetto in F sharp minor, *Wesley*; Toccata and Fugue in D minor, *Bach*; Fugue in C minor, *Mendelssohn*; Finale (Sonata No. 7), *Rheinberger*.

Mr. Guy Michell, Parish Church, Church Stretton—Fantasia in F minor, *Mozart*; Allegretto in B minor, *Vierne*; 'Great' G minor Fugue, *Bach*; Prière, *Borowski*.

Mr. J. E. Gomersall, St. Mark's, Reigate—'Le Carillon,' *Wolstenholme*; Evening Song, *Bairstow*; Marcia dei Bardi, *Bossi*.

Mr. J. Albert Sowerbutts, St. Lawrence Jewry—Voluntary in G, *Stanley*; Scherzo in F, *Bennett*; Fantasia and Fugue in E minor, *Best*; Wedding March, *Harwood*. Dr. Harold Darke, St. Lawrence Jewry—Fantasia in F minor, *Mozart*; Toccata and Fugue in C, *Bach*; Psalm-Prelude No. 1, *Howells*; Idylle and Toccata (Sonata No. 14), *Rheinberger*.

Mr. Ernest F. Mather, St. Dunstan-in-the-East—Prelude and Fugue in B minor, *Bach*; Adagio and Scherzo (Sonata No. 5), *Rheinberger*; Prelude on BACH, *Liszt*; Prelude in F, *Stanford*; Pièce Héroïque, *Franck*.

Dr. Chastey Hector, Brighton Parish Church—Overture in D minor, *Handel*; Trio in C minor, *Bach*; First movement (Sonata in G), *Elgar*.

Dr. H. C. L. Stocks, St. Asaph Cathedral—Chorale Preludes: 'Vater Unser,' *Bach*; 'Nach einer Prüfung,' *Karg-Elert*; Sonata No. 4, *Mendelssohn*; Requiem Eternum, *Harwood*.

Mr. Ralph T. Langdon, St. John the Evangelist, Edinburgh—Sonata No. 5, *Mendelssohn*; Lament, *Harvey Grace*; Choral No. 1, *Franck*; Carillon, *Vierne*; Toccata and Fugue in D minor, *Bach*; Ave Maria, *Karg-Elert*; Visione, *Rheinberger*.

Miss Emmie Bowman, St. Edmund's, Hunstanton—Concerto in D minor, *Handel*; Pastoral, *Franck*; 'Chant de Mai,' *Jongen*; 'From Hebridean Seas,' *Nesbitt*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Prelude and Fugue in A minor, *Bach*; Introduction, Variations, and Fugue on 'Sedbergh,' *J. H. R. Dixon*; Fantasie Etude, *Best*; Noël, *Wolstenholme*; Fantasia in F minor, *Mozart*; Overture to 'Semiramide,' *Rossini*.

Mr. Owen le P. Franklin, St. Clement's, Eastcheap—Prelude and Fugue in G, *Bach*; Prelude on 'Rhosymedre,' *Vaughn Williams*; Choral No. 3, *Franck*; Passacaglia (Sonata No. 8), *Rheinberger*.

Mr. H. Moreton, Plymouth Guildhall—Prelude and Fugue in D, *Bach*; Hymne à Victor Hugo, *Saint-Saëns*; Andante and Finale (Sonata No. 7), *Rheinberger*; Finale (Sonata Eroica), *Stanford*.

Dr. Harold Rhodes, St. John's, Torquay—Prelude and Fugue in D minor, *Mendelssohn*; Allegretto in G minor, *Elgar*; Pièce Héroïque, *Franck*; Prelude and Fugue in C minor, *Bach*; Introduction and Fugue on BACH, *Liszt*.

#### APPOINTMENTS

Miss Alice D. Barklie, organist, St. Michael's, Bognor.

Mr. Allanson Brown, choirmaster and organist, Alnwick Parish Church.

Mr. H. E. Carrington, choirmaster and organist, Christ Church, South Hackney, E.

Mr. Dudley H. Chalk, choirmaster and organist, Woodberry Down Baptist Church, N.

Mr. Archibald Curtis, choirmaster and organist, St. Paul's, Camden Square, N.W.

Mr. Archibald Farmer, choirmaster and organist, St. John's, Southwick Crescent, W.

Mr. George C. Gray, choirmaster and organist, St. Mary-le-Tower, Ipswich.

Miss Marjorie Grew, choirmaster and organist, Ram's Episcopal Church, Homerton.

Mr. Edward R. Pierssené, choirmaster and organist, St. George's Cathedral, Jerusalem.

Mr. S. D. Roberts, choirmaster and organist, St. Matthew's, Sheffield.

Mr. Leonard H. Warner, choirmaster and organist, St. Botolph's, Bishopsgate.

Mr. J. W. Yabsley, choirmaster and organist, St. Benet Fink, Tottenham.

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## Letters to the Editor

### THE IRISH HORSE GUARDS' DRUM: WHO WAS ROBERT HORNE?

SIR.—In regard to the query raised by Mr. E. J. Seccome in the July issue of the *Musical Times*, under the above caption (p. 645), as you have passed on the matter to me for investigation, the following note may be of interest.

Let me at once say that the drum described by Mr. Seccome cannot claim any great antiquity. One thing is certain, it never belonged to any of the Irish regiments of King James II. (1689-90), for the simple reason that the maker did not flourish until the last quarter of the 18th century. Through the courtesy of my friend, Mr. Arthur F. Hill, 140, New Bond Street, London, I am able to give the text of one of the trade cards issued by Robert Horne, of No. 20, Barbican, London, in the years 1780-90 :

Robert Horne  
Drum Maker,

to his MAJESTY's Office of Ordnance,  
at the Drum & Colours, No. 20 Barbican,  
LONDON.

Makes Drums, either of Wood or Brass, for the Naval or Military Service, in the Completest Manner;

Also Regimental Colours & Standards for Foot & Horse

Captains Spontoons, Serjeants Halberts,  
Officers and Serjeants Sashes, Silver and  
Gilt Gorgets, Regimental Fifes and Cases,  
With all Sorts of Trophys for Armys  
and Militias; Merchants Supplied

on the shortest notice,

And Most Reasonable Terms,

Old Drums Bought Sold & Repaired.

In Pigot's 'Directory' for the year 1824 I find, under the heading of Musical Instrument Makers in London, the name of *Robert Horne*, DRUMS, &c.; but his address at this date was 14, Whitecross Street, Cripplegate. Probably the drum dates from 1790.—Yours, &c.,

Enniscorthy, Dublin.  
W. H. GRATTAN FLOOD.

#### A WORD FOR SCRIBABIN

SIR.—I have read Mr. Brent-Smith's article on Scriabin with considerable surprise. It seems to me that he is attempting a task in which King Canute signally failed. Mr. Brent-Smith's burlesque hardly does the composer justice. Placed in such a light of ridicule Holy Writ itself could be made to look absurd. Why Mr. Brent-Smith should imagine that Scriabin's harmonic system was less a spontaneous method of self-expression than that of Debussy, I cannot conceive. His statement that the common chords are of natural origin is certainly startling. The very idea of the combination of one human voice with another at different pitch is artificial, and the system at present governing the intervals of sound is, of course, man-made. Mr. Brent-Smith's assertion reminds me of Marie Corelli's views on 'God's Time.' The test (and, I think, the justification) of Scriabin's method lies in the hearing of his works, not in the analysis of the harmony by reading the scores. His work should stand or fall as music, and consideration of it should be unhampered by the philosophic theories which may or may not have actuated him during its composition.

Scriabin has been subjected to every assault, and yet his music gains additional acceptance every day. It has been performed by some of the greatest musicians of our time, including Eugen d'Albert, Backhaus, Giesecking, Fredman, Hofmann, Victor Schiöler, Rachmaninov, Arthur Rubinstein, A. Borowsky, N. Orloff, Frederic Lamond, Fanny Davies, and, among conductors, by Sir Henry Wood, Albert Coates, Safonov, Kussewitzky, Mengelberg, &c.

It is quite possible that Mr. Brent-Smith is temperamentally unable to appreciate such essentially un-English music, but I think it would be a great mistake to dismiss it as totally worthless.—Yours, &c., ERNEST FENNELL.

## 'CASTLE SOCIETY OF MUSIC'

SIR,—I am desirous of obtaining information concerning the 'Castle Society of Music,' which met, I believe, at a tavern in the vicinity of Paternoster Row. The earliest date-reference to this Society is, I think, 1724, and I imagine Mr. Kidson is the authority for this. I can find no article upon the Society in 'Grove,' but am under the impression that it played an important part in music between the date mentioned and 1750. I should be grateful to any of your readers for particulars of this old musical Society, which gave, I think, a series of regular concerts.—Yours, &c., (Miss) M. BRODERICK.

Tangerby,  
Portsmouth Road, Surbiton.

## RADIO SINGERS' WORDS: WHERE ARE THEY?

SIR,—Now that wireless speakers have been drilled in the niceties of pronunciation, what of the sins of the singers? When a speaker used one of two alternative pronunciations for a word, the listener-in did at least know what he meant. Can the same be said of the impression left by certain singers?

It may appear incredible, but it is a fact that there are wireless singers to-day who actually do not trouble about the words of the song they sing. They think of the voice, of how they can arrange for a particular effect, and the result of all this posturing is disastrous for the unhappy listener-in.

'Nerves' are another frequent cause of failure. I myself do not broadcast, but in my gramophone work I sing into a microphone. I am never nervous there unless I have been away for a time, when I take perhaps an hour before I get into my stride.

Many wireless singers, on the other hand, do get a fit of nerves when they remember the millions who are listening to them, and that makes them go for the song with much too much voice. Now, economy in voice is the greatest asset of a wireless artist. A whisper is heard where a shout would become a blur, and the singer from whom the listener-in hears every word is the one who sings quietly at the microphone mouth.

Surely a little gentle supervision here would be at least as welcome to listeners-in as the selection of the more correct of two correct pronunciations of 'idyll'?—Yours, &c.,

10, Evelyn Grove,  
Ealing, W.5.

PETER DAWSON.

## FOURTHS, FIFTHS, AND SIXTHS

SIR,—I am sorry to say I cannot find any explanation of the (sometimes) bad effect of consecutive fifths in Mr. Swinburne's long letter. In that letter there are, moreover, several statements to which, I think, most musicians will demur.

Music is not 'built up entirely of grouplets of two or three chords.' The motive is the unit, and it may comprise more than three chords. Neither is it the case that many pairs of common chords 'will not form doublets.' An example of dominant harmony followed by subdominant occurs in Purcell's well-known single chant in A minor. Neither can I admit that 'chords a third apart . . . do not make good doublets': I cannot imagine a smoother progression than that from any common chord to its relative. I must also deny that 'the notes that settle what a common chord is, are the root and the fifth,' for these do not tell us whether the chord be major or minor.

But if all these things were as Mr. Swinburne says, they would not explain *why* consecutive fifths are sometimes objectionable—the latter are still in the position of Dr. Fell. However, I did not assume that the 'explanation' was new: I merely stated that it was new to me.—Yours, &c.,

5, Richmond Mansions, ARTHUR T. FROGGATT.  
Denton Road, Twickenham.

## PROUT'S 'HEDGING'

SIR,—In the matter of stating a case or clearing a difficulty the late Ebenezer Prout probably stands first among our theoretical writers; his literary style was also exceptionally good.

But, like Dr. Froggatt, I discovered him on one occasion inclined to 'hedge' at a difficulty. I refer to his statement that the trumpet is the loudest instrument of the orchestra. During my student days I pointed out to him that Riemann gives the trombone that honour. Prout replied that he still maintained his position, and that the whole thing rested on 'the point of view.' What the varying points of view were I never discovered; but I am inclined to go with Riemann, if the definition of loudness being dependent on the amplitude of the vibrations holds good.—Yours, &c.,

Harrogate.

J. SUTCLIFFE SMITH.

## 'THE VIBRATO,' 'COVERED TONE,' AND OTHER VOCAL MATTERS

SIR,—The free discussion of vocal problems may eventually enable us to reconcile conflicting ideas, and arrive at a common understanding from which will arise standardised principles tending to the development of a school of English singing as fine and as distinctive in its way as was that of Italy in its own particular day. The correspondence on 'The Vibrato and other Vocal Matters,' running through several issues of the *Musical Times*, was of great interest, and I regret that conditions of time and distance prevented me from taking part in it whilst current. But perhaps, on the plea that the search for truth should know no time-limit, I may be permitted, as a far-away and independent observer, to offer a belated comment based upon twenty-five years' study, investigation, and practical experience.

Excepting religion and politics, there is doubtless no subject which has been a more fruitful source of controversy, debate, and flat contradiction, than voice-production, i.e., the development and cultivation of the singing voice. And, like politicians and divines, adherents of different schools and methods deny virtue to each other's beliefs, and refuse to see light that is supplied by any other lamp than their own.

Vocal perfection itself—the object in view—is variously defined and understood; and devotees of 'open tone,' 'closed tone,' 'covered tone,' 'mixed voice,' 'forward production,' 'central production,' 'mask production,' 'sinus production,' &c., rage furiously together. All sorts of specifics for attaining vocal greatness (in a physical sense) are advocated: control of the breath, of the 'false cords,' of the soft palate, of the resonating chambers, of the glottis, of the larynx, of the diaphragm, of the 'vibrating column,' of the hypo-glossus muscle, and goodness knows what else besides! I remember that one of my own teachers made all his pupils look down at the floor 'to place the voice,' whilst the next made them look up at the ceiling, with the same object.

That ancient battle-horse, the 'Old Italian Method,' nowadays parades in as many different guises as there are days in the year, and exponents of the 'Garcia Method,' the 'Marchesi Method,' the 'Lamparti Method,' and the 'de Rezze Method,' are to be found everywhere, although, if these celebrated teachers' opinions could be ascertained by occult means, fully ninety-five per cent. of the teaching that is carried on under the august shadow of their names would in all probability be indignantly disowned.

Finally, we have the advocates of 'naturalness,' who assert that singers are born, not made, and that technical training destroys feeling and develops artificiality. 'Watch the birds, and sing as they do,' was the advice given to students by a cantatrice of great renown who recently visited Australia. It is not surprising, therefore, that many would-be singers feel they are groping in the dark for knowledge which eludes them, for lack of a capable guide.

But in spite of all this, there are strong indications that in the training of the singing voice we are slowly progressing in the direction of soundness, simplicity, and common-sense, and that we may eventually—discarding fanciful theories and alleged 'secrets' or 'exclusive methods'—reach a firm and solid basis on which to erect a sturdy and unshakable edifice of vocal art and skill, equal to all requirements, operatic or otherwise, and comparable to the highest standard attained by any other race.

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That such a basis is sadly needed must be apparent to all who, as examiners or adjudicators, are accustomed to hear a varied assortment of voices which have undergone some kind of training—good, bad, or indifferent, as the case may be; or to singers, who like myself in youthful days, have spent several years in an unavailing quest for the essential attributes of vocal ease and endurance, combined with excellence of quality and naturalness of style. In my own case the final outcome was severe throat trouble and complete temporary loss of voice, brought about by a course of Italian training on 'open' production. The 'maestro,' now dead, was an artist of international reputation, but he did not understand the voice—or, at any rate, the English voice. That this was by no means an unusual experience I already knew, and subsequent years have brought very many similar cases under my notice. It is not without ample cause that Mr. Charles Tree, in his valuable little book, 'How to acquire ease of voice-production,' draws attention to the deplorable fact that many fine young voices do not last through the period of training; and Sir Henry Wood once said:

'It is as grievous to think of the number of voices ruined and annihilated by bad teaching as of the legion of lost souls.'

Competent authorities in Italy, France, and America have deplored the existence of a like weakness there. Every thoughtful observer is acquainted with the uncertainty which attaches to the process of vocal training in general, and the fact that much of it is futile and ineffective, if not positively injurious. Although bad tuition on the violin or pianoforte may spoil your chances of becoming a first-class player, it cannot spoil the instrument itself, or take away your power of playing, yet bad tuition in singing often has this very effect.

The injurious results of mis-using the voice are not at first perceptible, except to the expert ear, and singers themselves generally fail to realise, until too late, that they have been following the wrong track. But the attempt to obtain 'big tone,' or an immediate increase of compass by using physical force instead of skill, inevitably brings about loss of the finer qualities of the voice, and sometimes damages it beyond repair.

The conservation of the voice for the future should be one of the most important considerations in vocal training, and I agree with Mr. Travers Adams that 'cantabile open tone,' approached and developed by way of 'covered' tone, is not only of superior quality and greater artistic value, but is more dependable in every way than the declamatory 'open' tone relied upon by many teachers from the commencement of study, which results only too often in vocal instability, faulty intonation, forcing of the upper register, and a short-lived career.

A persistent vibrato has negatived many a singer's hopes of success, and it is noteworthy that in America no less than in England it is considered a disqualification. Dr. Holbrook Curtis, for twenty-five years throat specialist at the Metropolitan Opera House, New York, in his work on 'Voice-Building and Tone-Placing,' remarks:

'The vibrato is popular among the Latin races, while the Anglo-Saxons will not tolerate it. No singer with a vibrato has ever secured recognition in the United States as being of the first rank.'

I have never met Mr. Travers Adams, and know of him only through his contributions to the musical press over a lengthy period and his handbook on 'Physical Development in Relation to Voice-Production'; but these reveal him as one of the leaders of vocal thought; and experience has proved that the principles outlined by him in your November and March issues, if carefully followed out, can be depended upon to produce consistently satisfactory results—the greatest good for the greatest number—unlike the 'hit-or-miss' methods upon which so many rely. After independently arriving at the same conclusions, I have been able to test them extensively on this side of the globe; and I am also acquainted with several leading American teachers whose ideas and ideals are in close agreement with those of Mr. Adams. Amongst them is Edmund J. Myer, author of 'Vocal Reinforcement,' in which he states:

'If true conditions prevail, then we shall have the most perfect, the most beautiful, the most useful tone that the human voice is capable of producing. The tone that is susceptible of the greatest variety of shades of power, of colour, and of effect; the tone that has the richest, warmest colour, and the finest carrying quality. This medium tone that is called "covered," is more desirable than the open tone, because it has more variety of colour, more intensity, more soul, and yet the same freedom of action, and even more power. The rich covered voice in solo singing will fill a larger house than the more open tone.'

I have read that the voices of both Jenny Lind and Patti were of the rounded or 'covered' type, and a modern prima-donna, Galli-Curci, is reported as saying:

'Covered singing is the only singing which really deserves the name. It is not produced by a closed throat. . . . And this beautiful "covered" voice carries much further than a voice which is shrill. . . . To me it is the ideal tone.' ('The Art of the Prima-Donna,' by F. H. Martens, p. 108.)

Further on we read:

'When you find that your tones are inclined to be white, try to mix judiciously with them a little of the *oo* or *o* quality, to make the tone darker, more expressive.'

Confirming teacher and singer, the scientist, Dr. Holbrook Curtis, already quoted, affirms that 'the nearer a tone may be sung to simulate a "closed" quality, even when sung with the chest mechanism, the better the result.' In other words, the 'covering' or rounding of the tone, judiciously effected, gives greater richness and mellowness to the voice without impairing its sonority or carrying power. 'Closed' quality, of course, does not imply 'closed throat,' as many mistakenly think. And with regard to the vowel *oo*, mentioned by several correspondents, one important reservation must be made. If sung as in 'pool,' 'room,' 'brood,' &c., it is apt to give a tone hollow and 'tubby' in effect, from being formed (as with other English vowel sounds) too low down in the throat. Equal roundness of tone with an appreciably higher and more forward placing can be obtained by practice on the *ou* sound as in 'should,' 'good,' 'wood,' &c., and this can be made as resonant and intense as *ee* or *ai*.

High, forward placing, combined with deep resonance (the larynx not fixed, but automatically assuming a moderately low position), develops colour and beauty as well as resonance and carrying power—the kind of tone associated in my mind with such artists as Plançon, Van Rooy, Battistini, Kirkby Lunn, Nordica, Journet, Destinn, and others whose careers were notable for both length and distinction.

Surely there is nothing in modern opera that demands greater declamatory power or more stamina than Wagner, and it is well within living memory that Jean de Reszke, Ternina, Lehmann, Bispham, and other great artists demonstrated the possibility of singing Wagner with real beauty of tone and a true *legato* style. Why then, depart from the latter—the foundation of vocal art—on the pretext that 'modern modes of expression demand modern methods of voice-production'?

Correct voice-production is simply the carrying out of rational laws founded upon the observation of natural processes drawn from the examples of the finest artist-singers, with the additional support nowadays of knowledge derived from scientific investigation and medical research, whereby we are enabled to trace the relationship between cause and effect, and to show why certain things are beneficial and others destructive.

'It is not enough to sing well,' says Lilli Lehmann, 'one should always know how one does it.' And the imitative methods of a former generation fail to satisfy the desires of an educated and inquiring mind to-day. Therefore the teacher's knowledge must be comprehensive, his mind well stored, and his ideals always in advance of his own or his pupils' attainments. And it should be borne in mind that a keen sense of quality is even more important than a keen sense of pitch.

In connection with the study of vowel sounds and their relationship to quality, Ellis's 'Pronunciation in Song' contains invaluable information. Excellent and inexpensive elementary text-books for teachers and students are Norris Croker's 'Handbook for Singers,' 'Voice Production and Breathing,' by J. Hugh Williams, and 'How to Acquire Ease,' by Charles Tree. Indispensable for general principles, ideals, and interpretation are 'The Art of the Singer' (W. J. Henderson), 'The Singer's Art' (H. Gregory Hast), 'Interpretation in Song' (H. Plunket Greene), 'Musical Education and Vocal Culture' (Albert Bach), 'Lyric Diction' (Dora D. Jones), and 'The Singing of the Future' (D. Ffrangcon Davies). Teachers should also study Dr. W. A. Aikin's 'The Voice,' Lilli Lehmann's 'How to Sing,' Shakespeare's 'Art of Singing,' Dr. F. E. Miller's 'The Voice,' and Dr. Holbrook Curtis's 'Voice-Building and Tone-Placing,' to obtain a comprehensive grasp of fundamental principles.

The essential elements in the proper development and cultivation of the voice are simple enough in themselves. It is upon their skilful application and proper carrying out that the singer's technical efficiency and control depend.

From the very beginning the voice must be regarded as a means of expression, not merely an instrument of sounds, however beautiful in themselves; but it is imperative that the technical groundwork be firmly established before declamatory or dramatic effects are attempted. As the Italian proverb has it, *Chi va piano, va sano e va lontano* (He who goes slowly, goes safely and far).—Yours, &c.,

**ROLAND FOSTER**  
*(Professor of Singing and Vocal Examiner for Australian Examinations Board, State Conservatorium of Music, Sydney, New South Wales.)*

[We gladly insert Mr. Roland Foster's valuable letter, but we cannot re-open the correspondence on this subject.—EDITOR.]

#### THE CINEMA ORGANIST

SIR,—I am pleased to see the contributions in your July and August numbers under the heading 'The Cinema Organist.' Such diversity of ideas upon this matter should be welcome to those who, like myself, are not only interested, but subsist by this profession.

To revert to the letters mentioned, it is my opinion that the writers are both right and wrong. Extemporisation, unless it is consistent with form, melody, and rhythm, is impossible; and yet if the organist has to play for between four or five hours daily, year in and out, and never play from music, this is a job for a Colossus. Frankly, I do not think it possible. Apart from this, the fact remains that sometimes we do feel like playing impromptu. The medium course suggests itself at once, and if the exponent can dovetail both to fit the requirements, will prove of more value in the long run.—Yours, &c.,

EDWARD O'HENRY.

Picture House,  
Walsall, Staffs.

SIR,—I am sure all organists will be interested in the recent contributions of Mr. Quentin Maclean, the able organist at the Shepherd's Bush Pavilion Cinema, and Dr. George Tootell, of Stoll Picture Theatre fame, on the subject of organ-playing to films. It so happens that these leading authorities are both contributors to the 'Complete Organ Recitalist.' Mr. Maclean does not encourage extemporisation at cinemas, while Dr. Tootell advocates it strongly. Both believe in the organ accompaniment as enhancing 'the emotional effect of the drama depicted.' The difference is in the means and the manner of application. It is possible that in the hands of a trained artist an extemporelled accompaniment to a film may be every bit as good and effective as music written for it, especially as some of the composers who write film accompaniments are known for their 'cheap' style.

What I should like to point out is that extemporisation by an artist who has ideas and has trained himself in various forms and styles, has advantages over the usual conglomeration of snippets and fragments from every source which is so commonly heard at the cinema. Personally I find the perpetual 'medley' of snatches from this and

that very distressing. There is no coherence, no emotional presentation as a whole. It is just here that extemporisation can make good, by finding the 'common denominator,' so to speak, and by the devices of development and recapitulation it can present that unity of interpretation which is usually so conspicuous by its absence.

The cinema organist has the advantage that he knows beforehand (or should know) the topic on which he is to extemporise. Suppose it is an eastern picture which is due, he can soak his mind in the style shown in pieces supposed to present eastern colouring. No doubt the sources mentioned by Mr. Maclean are helpful in this respect. The H. W. Gray Co., of New York, also publish two volumes of picture music, arranged for the organ.

There is usually a central idea in every film, round which the various episodes or pictures are grouped. Thus there is, or should be, coherence or unity throughout. This unity is not usually conspicuous in the music which is supposed to enhance the story, though there is no reason why it should not be.

The cinema organist has to draw principally on 'characteristic music,' and, doubtless stimulated by this, a special school of 'characteristic' composers for the organ has sprung up in America.

Cinema subscribers to the 'Complete Organ Recitalist' and others will be interested to know that a chapter is devoted to cinema organ music, nearly two hundred items being classified into various styles, such as pathetic, animated, national, romantic, characteristic, &c.

It is easier to extemporise on a mood or emotion at the cinema than to handle an unknown theme skilfully at a recital, but in any case I hope the increased interest in extemporisation may lead to its (much-needed) revival.—Yours, &c.,

**HERBERT WESTERBY**  
*(Editor, 'Complete Organ Recitalist').*

P.S.—May I draw attention to a slight error in my address as given in your August issue? It should be 'Sandon,' 57, Bexley Road, Erith, Kent.

SIR,—I have no doubt that Dr. Tootell's rather inconsistent criticism (see August number, p. 732) of Mr. Maclean's admirable lecture will be answered by abler pens than my own. But as one who, for the past three years, has had perhaps a unique opportunity of studying Mr. Maclean's methods at the Pavilion, Shepherd's Bush, I feel impelled to add my quota to the argument.

In the first place, I can definitely state that Mr. Maclean does not recommend one course in his lectures or written articles and then use other methods in his everyday work. And the results he obtains by the careful fitting of written music to the films are in my opinion so superior to the best improvised settings I have heard that there is little room for controversy as to which is the better idea.

As to Dr. Tootell's remarks regarding 'makeshifts,' it is quite obvious that, for all his experience, a trip to London would open his mind to the fact that even if the organist and organ are in the theatre primarily as a means of saving expense, they nevertheless contrive, by playing written works, to provide thoroughly artistic music at every performance—with such success, indeed, that the organ is not now regarded so much as a 'relief' but rather as an alternative to the orchestra, and is quite as much enjoyed by both musician and average patron.

Dr. Tootell's commendation of extempore playing is of course a counsel of perfection. But for how long at the keyboard, even with the best intentions, can he preserve good style, melodic interest, contrapuntal device, &c., equal to the best written works? And can he do so with the same excellence through every performance for a week? The finest extempore players I have heard seem invariably to show signs of fatigue, and unconsciously lose vitality in their playing after a comparatively short period of continuous effort even when they have not to concentrate on the film in addition to thinking out musical ideas. Consistently to maintain a high standard, and do so to order, are in my experience too exhausting a business to be seriously considered.

Your correspondent's criticism of film 'incidentals' is no doubt true in some cases. But there are plenty of incidentals, so why use the worst?

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Yours,

One is surprised to find a musician of Dr. Tootell's reputation hinting that the last word has been said with regard to film accompaniment on the organ. I, for one, should be sorry to think that such is the case, much as I enjoy hearing the best men of to-day. Mr. Maclean did not imply that the experiments of the last decade had been wasted, but with the modesty of the artist he refused to dogmatise, since he is constantly striving for the improvement of his art, and, whilst delighting others (both management and patrons), is himself never satisfied. The success of his methods is, in my opinion, proved by the brilliant way in which he has acquitted himself for three years in one of the most important posts in the country, and by the ungrudging approval accorded to him by contemporary organists, both English and American.

Finally, Dr. Tootell tells us that there are 'not half-a-dozen men in Great Britain' who can properly improvise a film accompaniment. Some admission, this! In hearing your contributor himself, I have presumably heard one of this select company, and if he will name the other few I will gladly journey to hear them with an open mind if I can be assured beforehand that (1) they will be 'in good form,' (2) that the film will be 'worth playing to,' and (3) that there's nothing wrong with the organ. I mention these essentials as I find that the lack of one or other of them is generally given as an excuse for a mediocre performance, especially that of the go-as-you-please type of film-fitting so much favoured by Dr. Tootell.—Yours, &c.,

J. I. TAYLOR.

1a, Rosedale Terrace, Dalling Road, W.6.

#### ORCHESTRAL NOTATION

SIR.—It is to be regretted that in her letter Miss Scales is not more explicit. She says: 'Harmonics can—but probably never would—be played on the covered strings' of the harp. Why not? No doubt there is some difference in tone-quality (of which a clever composer might avail himself) between harmonics taken on the two kinds of strings. But if, in spite of Widor's dictum, they can be produced on the covered ones, their disuse must depend on the players, who, as Berlioz observes, object to plucking the lowest notes on account of the uncomfortable position entailed. Perhaps Verdi and Puccini agreed with the French master's unkind comment, that 'this reason should have little weight with composers.'—Yours, &c.,

St. Leonards.

TOM. S. WOTTON.

#### FRETS ON VIOLS

SIR.—Mr. Arnold Dolmetsch is perfectly right when he says that there is no evidence of the viols ever having been played without frets; indeed, as long as the Tablature existed the frets could not be dispensed with. On p. 228 of my 'Dictionary of Old English Music and Musical Instruments,' I do not say that the frets formed an insurmountable impediment, but that, with them, the 'difficult divisions of Christopher Simpson could not be played easily.' I agree with Mr. Dolmetsch that the question as to whether viols were ever played without frets touches 'a fundamental point,' and I am sorry that a remark of mine should have been read to imply that they ever were. The passage that Mr. Dolmetsch quotes comes from my description of my own tenor viol, and grew out of my statement respecting the marks of the frets on the neck of that instrument. Certain it is that when the viols were played from Tablature the frets were *sine qua non*; whether experts played without frets from ordinary notation we do not know. Playford's remark quoted in my lecture and in my 'Dictionary,' and reproduced in Mr. Dolmetsch's letter to you, comes, as that eminent authority most probably knows, from the 'Introduction to the Skill of Musick,' and refers to Playford's account of the treble violin. I do not give it as my opinion that the players on the viols actually removed the frets when playing on the older instruments, and merely contented myself with citing Playford's statement that this was done with the violin. At the same time I should like to thank Mr. Dolmetsch for having drawn my attention to the passage; it certainly can be misinterpreted, and will be altered in the second edition.—Yours, &c.,

JEFFREY PULVER.

#### SONG 'PLUGS' AND 'BOOSTS'

SIR,—Not long ago, I think it was in your July number, there were some notes on 'boosting' particular musical publications. This practice, as it obtains in America, was exposed in some articles in Henry Ford's *Dearborn Independent*, and these articles were reprinted in one of the four vols. of 'The International Jew,' sold separately at 2s. a volume, and obtainable from The Britons Society (40, Great Ormond Street, Russell Square). These volumes consist solely of articles reprinted from the *Dearborn Independent*, and are designed to show the extent of Jewish influences in America.

I venture to suggest that the writer of your notes would be interested in consulting the volume referred to, if he is not already acquainted with it.—Yours, &c.

T. FRANCIS HOWELL.  
Fairhaven, Woolacombe,  
N. Devon.

#### C NATURAL AND B SHARP

SIR,—I am very pleased to see from Mr. Farjeon's article in your July issue, that at least one of our modern musicians is on the right track for enlightenment concerning the wonders of the musical scale.

The value of Ptolemy's ratios, in questions of this order, is due to the absolute accuracy of their magnitudes; but as a practical fact they are commonly unintelligible because their outward forms convey no sense of magnitude, and therefore no indication of their own accuracy.

But Mr. Farjeon will find it instructive to write out, on square-ruled paper, the exact values of the notes in his musical passages, using fiftieths, instead of cents, for his measurement unit, and marking off his octaves by twelve squared compartments, thus:

C SCALE divided by fifths laterally, thirds vertically.

A	E	B	F	442	193	544	295
F	C	G	D	249	0	351	102
D	A	E	B	56	407	158	509

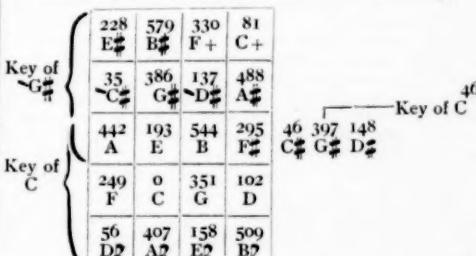
Scale-names. Unit =  $\frac{1}{50}$  of E.T. semitone.

'Skisms,' or fiftieths of an E.T. semitone, are better than cents for this work, because they are less cumbersome, and the unit corresponds exactly with the tuner's skisma.

Reading from left to right, the letter-names are in the order of perfect fifths (351), measured upwards. Reading from below upwards, the order is that of major thirds (193), measured upwards.

With the aid of the above diagram we shall be able to solve Mr. Farjeon's problem by adding the needful notation to that of the scale of C. Thus:

#### COMBINED DIAGRAM OF RATIOS OF C AND G



Careful examination of this diagram will reveal the fact that the chord of A ( $C\#$ ) stands in precisely the same relation to the key of  $G\#$  as that of the chord of D ( $F$ ) to the key of C. It is in fact 'the common chord on the

minor second of the scale? *How it will sound* depends, in every case, upon the whole of the recognisable environment.

Much more could be said about the structure of the musical scale, but the above will perhaps be sufficient for present purposes.—Yours, &c., JOSEPH GOOLD.

Corsham, Wilts.

#### 'MUNICIPAL MUSIC IN NEW ZEALAND'

SIR,—In the report of your interview with Auckland's City Organist (May issue), Mr. Barnett makes one or two statements which I cannot allow to pass unchallenged, and as the *Musical Times* finds its way into the most important centres of the Dominions, I would ask you to correct a few very misleading paragraphs.

It is asserted that the operations of our choral societies are on old-fashioned lines, and that the performances of important works are necessarily rare, owing to the impossibility of getting together an adequate orchestra.

I am not connected with the Auckland Choral Society in any capacity, but I admire the work it is doing, and appreciate the assistance it has given us in many ways and at various times.

I am personally acquainted with most of the members of its excellent orchestra, its conductor and leader, and I have no hesitation in saying that the Society is quite capable of adequately dealing with the orchestral parts of *any* choral work Mr. Barnett cares to suggest, with a couple of rehearsals.

Mr. Barnett gives a distressful account of the state of matters orchestral in these latitudes. I quote:

'First-rate orchestral players are rather scarce, and the bulk of those available are of course absorbed by cinema work. It is fair to add, however, that judging from the advertised programmes a lot of excellent orchestral music is played at the picture theatres. In fact there is much to be said for the opinion that the public hears more good music by this means than would be the case if it were dependent upon an occasional orchestral concert.'

Judging from the advertised programmes' suggests that Mr. Barnett *never* attends the picture theatres, but takes it for granted that if an enterprising management advertises "'Casse-Noisette'" to-night and all the week at 7.45, the goods will be faithfully delivered (blissfully ignorant of the fact that what would probably eventuate would be the murder of the 'Sugar-plum Fairy' by pianoforte, violin, cornet, and xylophone!).

It must also be assumed that as Mr. Barnett lives at Auckland, he is alluding to Auckland advertisements.

I am sending you a programme given by the Bohemian Orchestra, which I trust will be of interest. I am also enclosing a list of some recently performed works, which I think is sufficient answer to Mr. Barnett so far as his remarks concern Auckland.

Our performances of new works are necessarily somewhat restricted by the thirteen thousand odd miles intervening between us and our source of supply. Many of such works are hard to obtain; many more are in MS., and on hire only, which puts them out of the question.

Fortunately we are kept advised of current happenings in the musical centres of England and Europe by the *Musical Times* and other periodicals, and this is of great value to the enthusiasts in this out-of-the-way corner of the Empire.—Yours, &c.,

LESLIE E. LAMBERT

Auckland, N.Z.

(Chairman, Bohemian Orchestra).

[The list which Mr. Lambert sends shows the repertory of the Bohemian Orchestra to be large, and its policy enterprising, especially in view of its distance from Europe.—EDITOR.]

Owing to unavoidable delay in securing permanent premises the Editha Knocke School of Violin Playing will be carried on for the present at 7, Lambolle Road, N.W.3. Two scholarships will shortly be competed for, the last day of entry being September 6. For full particulars apply to the Secretary, at the address given above.

#### The Amateurs' Exchange

*Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.*

Amateur pianist (lady) wishes to join trio or quartet. East Ham district.—D. K. M., c/o *Musical Times*.

Violinist wishes to meet pianist for weekly study. London district.—V. F., c/o *Musical Times*.

Violinist wanted to complete trio (cello and pianoforte). N. London.—A. H. T., c/o *Musical Times*.

Baritone wishes to join amateur choral society. Experienced. N.W. district.—W. H., c/o *Musical Times*.

Cello (male) wanted for amateur string quartet. N. London.—ENTITY, c/o *Musical Times*.

Young lady pianist wishes to meet other instrumentalists for mutual practice. S.W. district.—D. H., c/o *Musical Times*.

Cello (gentleman) wanted for amateur trio. Good sight-reader. Semi-modern répertoire (Franck, Smetana, Bossi), as well as classics.—L. D., c/o *Musical Times*.

Viola player wanted for quartets and other chamber music. London.—FUGUE, c/o *Musical Times*.

Cello (learner) wishes to meet good pianist and violinists for progressive practice—solos, trios, and quartets. Croydon district.—CHARLES P. COCKS, 158, Morland Road, Croydon.

Amateur string players and vocalists living in or near Ealing would be welcomed as members of the Ealing Arts Club. Small string orchestra and madrigal choir.

—HAROLD E. WEST, 8, Liverpool Road, Ealing, W.5.

Violinist wishes to meet experienced pianist for mutual practice. Beeston or Nottingham districts.—W. W., c/o *Musical Times*.

Young lady pianist wishes to meet vocalist, or instrumentalists, for mutual practice.—MISS C. HIBBERD, 'Whittlesey,' Sutton Lane, Hounslow.

Violinist (young gentleman) wishes to join string quartet or pianoforte quintet.—A. D. MILES, 13, Windmill Street, W.1.

#### Sixty Years Ago

From the *Musical Times* of September, 1866 :

The gradual advance of the 'ballad concert' has been a noteworthy feature of the past musical season. That these entertainments have been mainly fostered by music-sellers there can scarcely be a doubt; but we are sorry to see artists of the highest eminence letting themselves out for hire to further the spread of such utter inanities as we have been compelled to listen to at these concerts. That the 'royalty' system is lucrative alike to vocalists and publishers cannot be questioned; but the degradation to art and artists should have some little weight with those who live by the opinion of the public. Good voices and good singing may galvanize into something like life such puerilities as 'The Sparrow's Chirp,' or 'My Mother's Arm-Chair'; but the real question is whether vocalists of established reputation would ever have travelled beyond the title-pages of these effusions had they not secured a positive interest in every copy sold.

Mr. Alfred Mellon's Promenade Concerts have been the chief attraction during the past month. Mlle. Maria Krebs has again been delighting everybody by her artistic pianoforte playing, and appears to have established herself as a great favourite at these performances. Mr. Mellon's orchestra is, as usual, excellent; and he infuses a sufficient quantity of classical music into his selections to attract all classes of listeners. He has given a 'Gounod night,' a 'Mendelssohn night,' a 'Weber night,' &c., all of which have been highly appreciated; but the meaning of a 'Volunteer night,' which he also announces, is utterly beyond our comprehension.

The 'Hall by the Sea,' at Margate, bears no outward sign that music forms a prominent feature of the entertainment provided therein. . . . Insignificant little bills,

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however, announce that a concert takes place every evening; and, tempted by this information, we lately strolled in, and found a very elegantly fitted-up room, and a small, but efficient, orchestra conducted by Jullien. During the evening bits of great works, such as the Menuetto and Trio from Mozart's 'Jupiter' Symphony and the Allegro and Storm from Beethoven's 'Pastoral' Symphony, were performed by the band, so as to give a classical flavour to the concert. . . . Miss Rose Hersee, a very agreeable soprano, condescended to employ her vocal powers upon a song called 'Coo, says the gentle dove,' the music of which was as simple as the title; but it brought in the stragglers from the refreshment department, . . . and the applause she received will no doubt encourage her to persevere in this unpretending school of art.

#### ROYAL ACADEMY OF MUSIC

The annual dinner of the R.A.M. Club, founded, by the way, in 1889, was held at the Trocadero Restaurant on July 22, the President, Mr. T. B. Knott, being in the chair. Among the guests who spoke during the evening were Sir Henry New, the Rt. Hon. Sir Henry Craik, the Rt. Hon. Lord Gorell, Sir Henry Hadow, Dr. J. B. McEwen, Sir Alexander Mackenzie, Mr. Alfred J. Waley, and Mr. Percy Baker. The dinner was a great success, and the more serious side of the entertainment was enlivened by humorous stories, told in his own inimitable manner by Mr. Frederick Chester. On the following day, Friday, July 23, the distribution of prizes took place at Queen's Hall. The President of the Royal Academy, H.R.H. The Duke of Connaught and Strathearn, presented the awards and prizes, and the Principal, Dr. J. B. McEwen, made his report on the year's work and happenings. A short but pleasing programme of music was given, the Ladies' Choir, under the conductorship of Mr. Ernest Read, being notably effective. Elgar's part-song, 'Stars of the summer night,' with accompaniment for violin and pianoforte, was remarkably well done. For the same instrumental combination, 'Three Jacobean Tunes,' by J. B. McEwen, entitled 'Prince Charlie,' went exceedingly well, the conductor in this instance being Mr. H. Wessely. In his speech the Duke of Connaught complimented the students on their performance, and promised to open the new buildings—the theatre and lecture hall in York Gate—early in the coming autumn. The Michaelmas term will commence on Monday, September 20, the entrance examination being held on September 6.

#### INCORPORATED STAFF-SIGHT-SINGING COLLEGE

The Annual General Meeting was held on July 17 at the Royal College of Music, Sir Hugh Allen being in the chair. An interesting report of the year's work was read by the hon. secretary, Dr. W. H. Hickox (84, Abingdon Road, W.8). The competition shield and cup for excellence in sight-singing from the staff were won by the girls of St. John's Holborn and Vauxhall Central, respectively. The diplomas were presented to the successful candidates, and at the close of the meeting two able lectures were given. The first was by Dr. Phillips, on 'The Development of Musical Notation'; the second by Mr. Albert P. Howe, on 'Some Practical Thoughts upon Sostenuto in Singing,' was illustrated by a charming song recital—Dr. Hickox acting as accompanist.

#### CAMBRIDGE SUMMER COURSE IN MUSIC TEACHING

The fifth of the Summer Courses in Music Teaching, organized by the Federation of British Music Industries, has recently been held at Cambridge. The students numbered a hundred and twenty, most of them teachers in secondary and elementary schools, who are interested in the subject. Lectures covering a wide range of musical and teaching interest were given by Mr. Adrian Boult, Dr. George Dyson, Mr. Frank Roscoe, Dr. Cyril Rootham, Major J. T. Bavin (Director of the Course), Mr. Geoffrey Shaw, Dr. Stanley Marchant, Mr. Sydney Grew, and others.

The inaugural address was given by Sir Henry Hadow (Vice-Chancellor of Sheffield University), who brilliantly hit off, in a swift epitome of the music tendencies of to-day, the outstanding characteristics of modern music and musicians.

Of modern tendencies, Sir Henry reminded his audience that the revolutionary music of to-day was one of the many signs of times in which things once axiomatic have been torn by the roots. The new musical language is more difficult for the elders, as all new languages are, than for the young. The utterance of a new genius is often baffling. But any new musical works show the composers satisfied with commonplace ideas. Compare the saying, 'The French would be the best cooks in the world if only they could get good meat.'

As to jazz, Sir Henry defined it as the slang of music, all very well now and then, but unthinkable as something to live with day in and day out:

'Stevenson once spoke of domesticating the Recording Angel. Some people in their devotion to jazz are domesticating Mrs. Gamp.'

But worse than jazz, Sir Henry continued, is the undue claim the new composers make for elaboration and complication of the style and materials of music. They have become afraid of emotion, hence this enormously complicated stuff. After reference to the 'deadly seriousness' of present-day music, Sir Henry urged the value of nationalism in music, and the claims of an English music with English idiom. Folk-music would not necessarily give us that, however, for although a few folk-tunes are beautiful tunes, most of them are not; and to write down folk-tunes or slavishly to follow the folk-song manner is not necessarily to write English music. Sir Henry concluded a no less wise than witty address by insisting that music's present strength and its hope for the future are in the fact that it is a language possessing a great and significant literature.

#### MUSIC IN PUBLIC SCHOOLS

The following is a summary of musical activity in the Public Schools during the summer term:

**BEDFORD SCHOOL** musical and dramatic entertainment took place on May 29. The musical portion of the programme included Dunhill's 'Tubal Cain,' for chorus and orchestra; first movement of Symphony in D (Haydn); 'Bavarian Dances' (Elgar); madrigal, 'Now is the month of maying' (Morley); part-songs and unison songs for treble voices; part-songs for broken voices; and sea shanties.

At **CATERHAM** annual Speech Day, on July 17, music, plays, and speeches were intermingled. The orchestra played the Minuet from the 'Jupiter' Symphony (Mozart); Minuet from 'Berenice' (Handel); 'Folk-Song Suite' (Vaughan Williams); and 'As you like it' Suite (Quilter). Musical interludes, consisting mainly of Elizabethan songs and old country dances, supplemented the action of a pageant play, 'Chaucer Redivivus.'

At **CHARTERHOUSE** the annual house glee competition took on an experimental form. Each house, instead of singing the same set pieces, was asked to contribute a choral item to a 'community concert' programme. This arrangement presented obvious difficulties to the judge (Mr. C. B. Allen, of Brighton College), who had to award the prize for the performance which gave him the greatest pleasure. Variety was ensured, the programme including unison songs (with and without solo verses and descants), part-songs (S.A.T.B.), treble and bass choruses, negro spirituals, and even rounds. Some instrumental items (non-competitive) were introduced for further variety.

Speech Day at **CHRIST'S HOSPITAL** was celebrated on June 19. The musical programme included Bach's Concerto in C, for two pianofortes and orchestra (first movement); three numbers of the 'Peer Gynt' Suite for orchestra; Purcell's 'Golden Sonata' (arr. for two violins); Saint-Saëns's Fantaisie for organ solo; Handel's Air and Chorus, 'Hail thee, nymph' (from 'L'Allegro'); part-songs and songs.

CLIFTON COLLEGE house competitions were held on July 23, and were judged by Sir Hugh Allen. The following is a selection of the chief items performed: Individual competition for 'Kadoorie' Cup; pianoforte solos; Brahms's Rhapsody in B minor; Schumann's Novelette in D; Beethoven's Sonata in C, Op. 53 (first movement); Bach's Prelude and Fugue in C sharp; Brahms's Rhapsody in E flat. For violin and pianoforte: Grieg's Sonata in G (first movement). Programme of the winning house: Brahms's Rhapsody in B minor, for pianoforte solo; Purcell's Grave and Allegro from the 'Golden Sonata' (quartet, arr. for two violins, 'cello, and pianoforte); Saint-Saëns's Variations on a Theme of Beethoven, for two pianofortes. Programme of the second house: Bach's Sonata in E flat, for organ (first movement); Grieg's Sonata in G, for violin and pianoforte (first movement); Boyce's Minuet from Sonata in A, for two violins and pianoforte.

AT ETON, the College Musical Society gave a concert on May 9. Morley's 'Now is the month of maying' and Gibbons's 'Silver Swan' were sung, the latter from memory. Instrumental items included two movements of Purcell's 'Golden Sonata' (arr. for two flutes); Boyce's Sonata for two violins, 'cello, and pianoforte; Handel's Sonata for two violins and pianoforte; Chopin's Ballade in A flat, for pianoforte solo.—On June 19 the Virtuoso String Quartet performed a programme which (with Dr. Ley at the pianoforte) included the Franck and Dvorák Pianoforte Quintets.

GIGGLESWICK has had three concerts, an organ recital, and the usual end-of-term concert. At the last of these the choir sang Holst's 'King Estmere,' unison songs by Parry and German, and part-songs by Ireland. The most important instrumental item was Grieg's Pianoforte Concerto (arranged for two pianofortes).

On June 26 the OUNDE midsummer concert took place. The orchestra played two movements from Massenet's 'Scènes Pittoresques,' the choir sang Holst's 'Festival Chime,' and choir and orchestra combined in 'Hail, bright abode' (from 'Tannhäuser'). Other items included Vaughan Williams's 'Folk-Song' Sextet for strings, unison songs, Chopin's Pianoforte Sonata in B flat minor (first movement), Eccles's Sonata in G minor for 'cello, Franck's 'Pièce Héroïque' for organ, and Bishop's 'Lo, here the gentle lark' (arranged for flute and clarinet).—On June 27 a programme in the Great Hall consisted of MacDowell's 'Hexentanza' for pianoforte solo, the first movement of Beethoven's Violin Concerto (orchestral accompaniment on the organ), and Reubke's Introduction and Fugue from the Sonata for organ.

AT WELLINGTON COLLEGE the following concerts took place: on May 16 and July 4, organ recitals; on May 29 a recital by the English Singers; on June 6 a lecturette on the history and development of the French horn, followed by performances of the Brahms Horn Trio in E flat and the Mozart Horn Concerto in E flat.—On June 18 a school concert took place, in which the orchestra played Beethoven's Symphony No. 1, Franck's 'Symphonic Variations' for pianoforte and orchestra, and Berlioz's 'Hungarian March.' The choir sang Parry's 'Pied Piper of Hamelin,' and several part-songs.

WESTMINSTER School Madrigal and Orchestral Societies' concert took place on July 23. The chief orchestral items were Bach's Concerto for two violins, Mendelssohn's 'Hebrides' Overture, and Bizet's 'L'Arlésienne' Suite. The choir sang Percy Fletcher's Fantasia on Wagner's 'Meistersinger,' Purcell's 'Soul of the World' (from 'St. Cecilia's Day'), and some sea shanties. R. S. T.

Next year's Festival of the International Society for Contemporary Music will be held at Frankfort in June. The Committee of the British section will shortly make its recommendation of works for the programme. Both orchestral and chamber music will be admissible, the preference being given to works written during the past five years. Compositions should be submitted to the Secretary, British Music Society, 117-123, Great Portland Street, W.1, not later than November 1. Copies should bear the date of composition, and the length of time in performance should also be indicated.

## London Concerts

### THE PROGRAMMES

In its main lines this year's programme of Promenade concerts follows that of last year. On Mondays there is Wagner. On Tuesdays, Symphonies by Haydn and Mozart, and, until the last two weeks, a Concerto by one or the other. On alternate Wednesdays, Bach rules the roast, attended by Handel, or else things are highly romantic. On Thursdays anything may happen. On Fridays, the Symphonies of Beethoven. Saturdays are like Thursdays.

Novelties are still apt to occur after the interval, to the annoyance of newspaper men. The weekly organ solo has been dropped. More lights have been added to the roof of Queen's Hall. Seating accommodation is more scarce than ever in the refreshment rooms. The descriptive notes are still by Mrs. Newmarch and Mr. Eric Blom.

The name of Mozart occurs about fifty times; that of Bach thirty. But Mozart gains numerically by the vocal arias that creep in on all occasions, while Concertos and Suites preponderate in the works of Bach, so that the latter may be ranked as the composer of the season, after Wagner and Beethoven. The Beethoven Symphonies are to be given in reverse order from No. 8 to No. 1, with an interruption in favour of Schubert's 'Unfinished' on September 17.

The works that are new, or not yet familiar, so far as one can remember (for the programme does not always make a positive assertion), are as follows: 'Ange,' by Feodor Akimenko; 'A Winter Poem,' by J. B. McEwen; 'San Francesco d'Assisi,' by Malipiero; 'The Kentish Downs,' by Susan Spain-Dunk; 'The Ocean,' by Henry Hadley; 'Variations on a Familiar Air,' by Haydn Wood; 'La Queste de Dieu,' by Vincent d'Indy; 'Introduction and Allegro for full orchestra, by Arthur Bliss; 'Chant de Joie,' by Arthur Honegger; Concerto for orchestra (Op. 38), and Three Dances ('Nusch-Nusch'), by Paul Hindemith; 'Heroic Overture,' by Montague Phillips; Violin Concerto in one movement, by Gordon Jacob; 'Pan and the Priest,' by Howard Hanson; 'Romantic Concerto,' for pianoforte and orchestra, by Joseph Marx; 'The Three Bears,' by Eric Coates; orchestral suite, 'The Insect Play,' by Frederic Austin; Serenade in A, for violin, horn, and orchestra, by Ethel Smyth.

Other British composers in the list, besides those whose names occur above, are Elgar (Violin Concerto, 'Enigma' Variations, 'Cockaigne' Overture, &c., but no Symphony), Vaughan Williams ('Old King Cole' Ballet and 'Pastoral' Symphony), Delius ('Dance of Life,' 'Brigg Fair,' and smaller works), Holst (five of 'The Planets'), John Ireland ('Mai Dun'), Boughton (Overture to 'The Queen of Cornwall'), Dorothy Howell ('Lamia'), and Bantock ('The Pierrot of the Minute').

### THE FIRST CONCERTS

Sir Henry Wood was in luck this year. The second Saturday in August fell as late as it possibly could—on the fourteenth, and consequently Sir Henry had more holiday than the calendar usually allows him. He used the interval in characteristic fashion by conducting eight concerts at Hollywood Bowl, California.

A great audience greeted his return. Hobbs is not more popular at the Oval than Sir Henry at Queen's Hall. He proceeded to run up a nice little programme of odds and ends founded on the Bach-Wood Toccata in F, and strengthened by the music of César Franck—'Les Djinns' and the Symphonic Variations, with Miss Myra Hess as pianist. Honegger's 'Pacific 231' roused but mild interest. The 'Old King Cole' Ballet of Vaughan Williams was more to the taste of the majority. Miss Clara Butterworth and Mr. Malcolm McEachern sang.

On the Monday, a Wagner evening to a full house.

Tuesday, August 17, brought the first novelty, a dull specimen of Franco-Russian nothingness by Akimenko (b. Kharkov, 1876). A top line supposed, in the argument of the piece, to be sung by an angel, was fitter to make angels weep. Glutinous harmony, the orchestration a-filling in—oh, Sir Henry! The evening was the first real test of London's will to provide a nine weeks' audience.

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An average number came to hear their Haydn and Mozart, Nicolas Orloff playing the latter.

Wednesday, August 18, promised better for the Bach nights than for the Viennese. The first 'Brandenburg' Concerto, the D minor for pianoforte (Miss Harriet Cohen), and the fifth Suite in G for strings, oboe, and organ—no wonder there was a crowd.

M.

## Competition Festival Record

The annual general meeting and conference of the British Federation of Musical Competition Festivals at Chester, on October 1-4, promises to be even more interesting and enjoyable than usual. The topics down for discussion at the conference are very important, and at least one may be expected to lead to lively debate, i.e.: 'Church and Chapel Choirs,' 'The Adjudicator, his function and equipment,' and 'School Choirs.' A meeting that should be fruitful is the unofficial pow-wow between adjudicators and festival secretaries. The social side is well looked after, and includes a civic reception by the Mayor, and sightseeing expeditions. There will also be special musical events in the Cathedral, one being a Hymn Festival, conducted by Sir Walford Davies. Reduced fares have been promised by the railway companies to passengers using a voucher issued by the Federation. Those who intend being present should apply to the Secretary, 3, Central Buildings, Westminster, S.W.1, for vouchers, and the various tickets (conference, luncheons, dinners, receptions, &c.), not later than September 7.

### WELSH NATIONAL EISTEDDFOD

SWANSEA (August 8).—The National Eisteddfod, held here last week for the first time in nineteen years, enjoyed exceptionally fine weather, exceptionally big crowds, notwithstanding the strike (which seemed to affect nothing but the men's choirs' competition, in which six entrants scratched), and also exceptionally good music.

Will Swansea's example mean the real musical advance of the Eisteddfod? It is not certain. The Festival moves about from year to year, and the choice of music is in the hands of the local committee. Swansea boasts an uncommonly good resident musical leader in Dr. Vaughan Thomas, and we may put down to him what there was of musical enlightenment in the programme.

### SOME WELSH COMPOSERS

Dr. Vaughan Thomas came out of his crowded week with distinction. He is of course well known as a sound and sympathetic adjudicator. He has proved himself in such weighty things as the Ninth Symphony and 'Israel in Egypt,' a really useful conductor. And a number of his compositions, heard in the competitions and concerts, have established him, if not as a great composer, at least as a cultivated and agreeable one, and decidedly the best man of the Welsh Nationalist school.

A great deal is talked of this school year by year at the Eisteddfod. Undeterred by the example of the Eisteddfod poets, whose works and fame might as well not exist so far as the world outside such places as Bangor and a few mountain glens is concerned, there are theorists who desire the creation of a Welsh music as peculiarly national as the vernacular odes. Of course, this does not bear serious thinking. Music as we know it is a European language, with here and there idiomatic differences, much as there are idiomatic differences in the English of such writers as Burns, Synge, and Mencken. Burns, Synge, and Mencken wrote English because it was their language, and they had no other (or had not enough of another to write in it). Similarly Welsh musicians must write European music or none.

Naturally, so sound a man as Dr. Vaughan Thomas does not side with the extremists. Still, he believes in making the very most of any idiomatic peculiarity that Welsh musical practice may suggest. There is something here in Wales, though of course nothing so vividly characteristic as in the idioms of Spanish, Hungarian, Czech, or Irish music.

The most interesting example was Dr. Thomas's settings of five poems in the Cywydd metre (with an instrumental interlude), sung by Mr. David Ellis at the fourth concert. The composer has sought to do the most precise justice to the quantities of his poet. This has led him to some melodic meagreness. But he is not austere by nature, and tunes will break in. The interlude was for strings, harp, and trumpet, and was suggested by penillion-singing. It sounded well in so far as the fiddles sang the melody, which in actual penillion-singing goes to the unmelodic harp. But the trumpet was not fairly treated in being given, not real trumpet-music, but only the harmonic part, or descant, of the penillion singer, a part which wants words to make any interest. It would be exaggerating to suggest there was much in this music; but there was indeed something—a faint perfume and colour, a graceful bearing. The composer should exploit this vein further. He must know how eagerly his countrymen are awaiting their Grieg or Dvorák, of whom there is little or no sign at all in any other Welsh composer we heard last week.

### NEW ORCHESTRAL PIECES

Probably nowhere else in the musical world is a spark of native creative talent so warmly welcomed as in Wales. In a handsome majority of the Eisteddfod competitions there was a Welsh test-piece. Last week this sometimes meant listening to pieces not worth hearing, or at least not strong enough to stand the trial of repetition. The critic must, however, bear in mind that the Eisteddfod is a national institution, at least as dependent on nationalistic sentiment as on sheer love of art. And surely, moreover, it is something that a hospitable door should somewhere in the world be standing open for the heaven-sent composer, when he arrives.

Five young Welsh composers conducted the London Symphony Orchestra in performances of their works. Mr. Hubert Davies's Variations were ineffectual as a whole, the composer oddly enough lacking Celtic glibness and oratorical resource. He is a violinist in the L.S.O., yet his work (which did not pass without affording a glimpse of musicianly feeling and fugitive inventiveness) never made the effect of having been thought for the orchestra. It sounded like the music of some rather cultivated pianist's improvisation.

Mr. Haydn Morris's 'Brythonic' Rhapsody used famous Welsh airs. The links and additions betrayed an unpractised hand.

Mr. Gwynn Williams's 'Three Cymric Cameos' were frankly pianoforte pieces, lightly scored *ad hoc*. It was a thin trickle of music, but pure so far as it went. Only there is a graceless lack of proportion about setting an orchestra to deal with such very small things. You do not ask that the mountain shepherd shall play you the B minor Mass. Why not better respect the fitness of things than to set a symphony orchestra merely playing the shepherd's pipe?

Mr. Afan Thomas aroused a certain interest by his orchestral piece, 'The Child's Funeral.' It was overburdened in the programme by a long and indifferent poem (W. C. Bryant), with which the listener uselessly tried to connect the short piece. It was so short and ended so unexpectedly that we missed the musical argument, though we could not help noticing a quotation from 'Tannhäuser.' Still, this music flowed, and the very modesty of the unceremonious ending took one's fancy. Is there a real composer possibly within this unknown musician?

Mr. Leigh Henry's promised 'Doom Dance at Deganwy' was impracticable, and in its place we heard an orchestral prelude. This composer's well-known prose had led us to expect something problematic from his unknown music, but the Prelude turned out to be written in milk and water. It must be presumed a very early work.

## THE AUDIENCE AND ITS PLEASURES

One must have seen the Eisteddfod to have a notion of the huge democratic extent of the affair, its ardour and its discomforts, the keenness of the musical contests, and the desperate contest for life waged by the music itself—threatened, as it is, by unrestful multitudes, by long-winded speakers, by disorganized time-tables (the Eisteddfod is nearly always an hour or so behindhand), and mechanical amplifiers.

The main pavilion was built to hold twenty thousand, and was crowded for the principal solemnities. Daily the programmes lasted, practically unbroken, from 9 a.m. till 10.30 p.m. The unpunctuality tries the patience of the visitor used to big functions more rigidly managed. But the critic should reflect that the Eisteddfod is a highly exceptional event in the lives of most of the participants, and that punctuality does not perhaps rank as a prime virtue with so rustic a gathering. Certainly choirs will wait half-a-day for their turn to sing, with no apparent impatience or resentment.

The audience is wonderfully keen, and tolerant of discomfort. It is critical of vocal undertakings, and is moved by exhilarating rhythm and emotional ardour in instrumental music. Naturally it has but little musical taste, and will applaud good and bad equally, granted effective performance. But, however ignorant, it is a responsive, vibrating crowd, capable of both generosity and cruelty.

Though there was a stream of early-goers during Beethoven's ninth Symphony, the duration of which quite exceeded their reckonings, the majority stayed and was moved to enthusiasm. 'Land of our fathers' had to be sung before the hall was cleared. This weak tune—so far from being among the best of Wales—had its weakness all the more shown up by Beethoven's strength. Nevertheless the impulse that prompted the singing seemed to us touching.

Few indeed of the composers whose works we heard last week had ever contemplated such conditions of performance. At the Eisteddfod there are nearly always a rustle and a movement perceptible, nearly every one having been sitting for too long on planks ill-fitting the human frame. The diversions of the speech-makers are then welcomed, especially when of the fluency and ardour of tone dear to the native temperament.

The musical instinct of the Welsh is nowhere else so plain as in their appreciation of oratory, for it is the sound, the pitch, and variations of colour of the orator's voice which, it seems, count for more than what he says. It is the fashion at the Eisteddfod for political speakers to flatter with a trowel—but this must not be done without musical oratory.

Mr. Lloyd George's performances on these occasions are always looked forward to, and he is indeed an artist of Kreislerian charm and more—a twinkle of humour. Mr. Ramsay MacDonald, who made a speech in the middle of the men's choirs' competition, had no humour, but more zeal, and he carried the audience off its feet by sheer force of skilful voice-production. In matter the speech was platitudes, and worse (including an *ad captandum* antithesis setting off the great big, materialistic, sabre-rattling nations against the little, spiritual, poetic ones), but the audience was listening to the Scotchman's music. It must be fairly said that on this head the emotional and sonorous Mr. MacDonald beat all the Welshmen on their own ground. But Lord Howard de Walden, though he is a generous patron of the arts in Wales, and moreover has acquired some knowledge of the Welsh language, was not borne with—he did not command a lyrical strain.

## BRASS BANDS AND BEETHOVEN

What music, apart from nationalistic oratory, truly suits the Eisteddfod? One's first musical thrill was at the brass band competition on Monday, and, looking back over the week, one cannot remember anything more vivid. The bands were competing in an arrangement of the 'Eroica' Symphony, cut down to about thirteen or fourteen minutes. The abridgment was barbarous. If ten minutes or so more had been allowed it would not have been so bad. But in point of scoring it was clever; as music, the bare themes

were probably the best music the bandsmen had ever had to play; and in the performances nobly did they rise to the honour. How well noble music sounds on these noble instruments! It is clear enough that one of these days crack brass bands will be playing the Beethoven Symphonies at full length, and we shall be very pleased to hear them if they play as well as Gwawn Cae Gurwen.

## WELSH VOICES

On Tuesday the Duke and Duchess of York heard some of the children's competitions. Welsh children are early broken in to the Eisteddfod habit, and they seem not to know, not even the youngest, what stage-fright is. A word of praise is due to the immense choir of local children which sang at the Monday night concert. The tone was bright, the attack lively. A Yorkshire choir carried off the first prize in the children's chief competition.

On Wednesday we heard some of the adult soloists. A novelty at this Eisteddfod was the open operatic classes, one for men, the other for women. The candidates had the choice of three famous arias, and had also to sing a fixed one (Handel for all voices but the soprano, who sang the 'Deh, vieni' of Mozart). It was a good idea in many ways, if not from the purely competitive point of view. In the final of the women's class we had a soprano singing against a contralto, and in the men's final were two baritones and a bass.

The virtue of the classes was that this very vocal people had here a chance of singing on broader lines than the ordinary test-pieces and the vernacular folk-songs afforded. The writer is not disposed to give all the weight to national (as opposed to individual) characteristics which is commonly assumed in Wales; but there is no doubt that the Welsh often have a good natural vocal idea. In great numbers they do produce a flowing tone, and in the chief Eisteddfod competitions one hears many uncommonly promising singers. Both the baritones sang Iago's Credo and Handel's 'Finche lo Strale.' The first-placed was a mature singer of something like professional attainment. The second was a youngster whom one felt inclined to advise to take up singing with all seriousness, so attractive was his free production and obvious natural aptitude. In the women's class a pleasing and cultivated contralto was placed first, and a singularly sweet and certainly gifted young soprano second.

In the class for lyric contraltos the chief test-piece was Granville Bantock's 'Guardian Angel.' Here there was a common fault of 'plumminess,' from which contraltos on the hither side of the Wye also suffer.

## THE CHIEF CHORAL

On Wednesday afternoon we heard the chief choral competition. The tests were Bach's Motet, 'Come, Jesu, come,' Vaughan Thomas's 'Bywyd' (Life), and Tanéïev's 'From land to land.' It was not the first time a Bach Motet had been chosen for the Eisteddfod test. Others had been heard at Abergavenny and Mold. At Mold, 'Jesu, Priceless Treasure' had been wholly prepared, but only an unsatisfying fragment was actually performed. Here all three test-pieces were sung in entirety.

Cwmaman, the victors at the Ammanford Eisteddfod of four years ago, were the first to sing. They attacked the Motet with almost savage vigour, and the immediate effect was electrifying. After much music that had been if not paltry in itself, paltry in result in those spaces, here was something that imposed itself, grand and conquering. The second choir, Mid-Rhondda, was more sensitive. All, whatever their faults, were good to hear.

Their faults were plain enough. The prime was that the Motet was by most shamelessly sung as a test-piece, and the singing was no prayer, but a naive bid for the prize. Mostly we had fine animal vigour, but little intelligence. It was strange that in such a hymn-singing community the religious appeal of the Motet should have gone for so little. Mr. John E. West's edition was used. It is sparing of marks of expression—too sparing for most of these conductors. In some of the performances we heard page after page of solid, unvarying *mezzo-forte*. It was not stodgy—the tone was too good for that; but it was insensitive. The *Allegretto* section, 'Thou art the Only Way,' in particular, was marred by this stubborn regard for

the letter. It came to be a rare pleasure to hear a hint of thoughtfulness, and Hereford (the only English choir) won a high position on this count, though this choir's voices were not so brilliant as some of the others. Dr. Vaughan Thomas's piece was of a delicate and pleasing harmonic tissue, but slight in matter. The unimportant Taneiev piece gave the choir the chance for a show of picturesqueness and energy. The adjudicators were Prof. Bantock, Dr. Protheroe, and Sir Richard Terry. One of the oddities of the competition was that there were as many marks to be scored by each of the small pieces as by the Motet.

## THE ORCHESTRAS

The orchestral competition was one of the distinguished successes of the week. The test-pieces were the 'Leonora' No. 3 Overture, and two of Brahms's Hungarian Dances, and it surely speaks well for South Wales that five amateur orchestras turned up to play. It should be said that ten professionals were allowed. The Cardiff orchestra had a real grip of the Overture.

The string bands played Vaughan Williams's 'Charterhouse' Suite, but the audience was restive (awaiting the welcome to the overseas visitors); the time-table had failed, and only three movements of the charming work were heard. The children's string bands played Arthur Bliss's Suite of Purcell pieces.

The Women's Choirs on Thursday gave us some most pleasant singing. As Mr. E. T. Davies said, this competition always makes the effect of a truce amid the rest of the week's battles. The test-pieces (the first two accompanied) were Charles Wood's 'Music, when soft voices die,' Brahms's 'Death of Trenar,' and E. T. Davies's 'The Holly.' Dr. Wood's piece fell gratefully on the ear. It was one of the loveliest short works of the whole Festival—a song whose sweetness will make the memory of the regretted composer live long.

The desirability, even at an Eisteddfod, of occasionally snatching the time to get a meal and wash one's hands, caused the writer to miss the second Choral and the second Men's Choirs competitions.

The Chief Men's Choirs on Saturday afternoon afforded one of the great sporting events of the week. But how difficult it is to make music for, or out of, a choir of men's voices! The interest was enhanced locally by the participation of a choir of American Welshmen from Cleveland, Ohio. The test-pieces were Granville Bantock's 'The twilight tombs of ancient kings,' Elgar's 'The Wanderer,' and Owen Jones's 'Blow, blow, thou winter wind,' all unaccompanied.

On the day of the mixed choirs one had perceived the danger that lies in reticence in the way of expression marks. Saturday's composers had not erred that way—particularly Sir Edward Elgar—and we veered to the opinion that perhaps it would be better to do without expression marks altogether. If Sir Edward had been at Swansea, he would have thought twice and thrice before he ever again indicated *staccato* for men's choirs. The sense of his piece was very generally missed. The poem—an extraordinary anonymous lyric of the 17th century, a piece of inspired ecstatic verse, and, as someone said, no doubt the best poem of the whole Eisteddfod—apparently conveyed nothing to the singers, and the airy fantasy was lost.

The Bantock piece was difficult, though not the most difficult of the choral man-traps which Prof. Bantock has devised for competitive festivals. Its musical effect was gloomy, but dignified, apart from a few modulations (notably one on the last page) which failed, even after several hearings, to justify themselves. The setting of 'Blow, blow' so far missed the character of the poem that the performance of a choir (Burryport) which sang it in Welsh sounded much the best.

The only English choir was Hadley, which had the misfortune to be on the platform at the moment of the arrival of Mr. Ramsay MacDonald. It was many minutes before the ebullient audience could be induced to resume interest in the competition. The Wattstown choir boasted a fine soloist (the best of the afternoon) for the Bantock piece (which has an important baritone solo). Dowlais, too, had a good soloist. Most of the choirs disappointed one by the misapplication of their means. But perhaps

some little reflection must be cast on the composers for choosing such esoteric themes for men's voices. It was as though the singers were in strait-waistcoats—longing to be free in order to throw themselves heartily into some simple song of love, drink, or battle. Instead, they painfully followed the fancy of Elgar's mysterious poet:

I know more than Apollo;  
For oft when he lies sleeping  
I see the stars at mortal wars  
And the rounded welkin weeping.  
The morn's my constant mistress,  
The lovely owl's my morrow;  
The flaming drake and the nightcrow make  
Me music, to my sorrow.

The American choir (which was placed first) sang in a well-disciplined, businesslike way. These singers had a good conductor (Mr. Charles P. Dawe), and were not guilty of such extravagant attempts at point-making as saddened much of the afternoon. Dowlais was a capital choir, and would have done brilliantly in music in which it was at home. Cardiff sang more intelligently than most, but lost its sense of pitch on the last page of the Bantock.

## THE CONCERTS

It remains to say a few words about the evening concerts. At the first we heard, in Miss Megan Thomas, a soprano of merit. She sang with freedom and a ringing tone. Mr. Walter Glynn's tenor-singing was on a small scale, but polished. A baritone, Mr. Watcyn Watcyns, sang in an over-dark, but truly beautiful tone. His success would have been greater if he had commanded a broader sweep. His outlook was not bold enough for such an assembly. The whole programme was of Welsh folk-music.

Dr. Ben Davies rejoiced all lovers of good singing at the second concert. It is a pity he insists on still singing high tenor music in which the strain entailed is visible. In a normal range his singing is delightful and his method exemplary. A very pleasing soprano, Miss Mair Jones, sang an extended song, 'The Spirit of the Mountain,' by Vaughan Thomas, which recalled Schubert and early Verdi yet was agreeable to hear, being truly vocal and flowing. Miss Olive Gilbert, contralto, sang with a useful but over-darkened voice. Mr. William Michael's fine, virile baritone disappoints after a little, for this singer devotes himself to a rough, punching method, and ignores a true *legato*.

Wednesday was the night of the Bach Magnificat and of the Ninth Symphony. Miss Dorothy Silk led the quartet, and her spirit lifted all to a poetic height. The choir sailed gallantly through Beethoven's *Finale*.

On Thursday we heard Granville Bantock's 'Sea Wanderers,' a little-known choral work some twenty years old. The Wanderers are humanity, and the poem tells how vague is their voyage and how uncertain the chance of meeting the same wayfarers twice in the course of existence. The music comes fluently from this accomplished pen. At the end we are not convinced that anything of intense moment has been uttered, but a certain rich, romantic atmosphere had been created. The choir sang with ardour, and acclaimed the composer.

Mr. David Brazell sang Dr. Vaughan Thomas's sombre, declamatory 'Hall of Cynddalen.' Miss Margaret Balfour's rather heavy contralto singing also impressed the audience.

'Israel in Egypt,' on Friday, was the great chance for the choir. Perhaps because the conductor had been overworked the performance made little of the finer points; but it was uncommonly sturdy. The soloists were Miss Elsie Suddaby, Miss Gwladys Partridge, Miss Barbara Samuel, and Mr. Ivor Walters. The last-named did not do so well on the whole as his fine voice would at moments have led us to expect. Perhaps lack of rehearsal induced his apparent uneasiness. Miss Samuel proved a very promising contralto, and scored a success with her aria.

At the last concert Mr. Joseph Hislop captivated the Eisteddfod audience, which knows good, easeful singing when it hears it. Miss Leila Megane, who sang songs of Osborne Roberts, also had a great success. Hers is surely one of the most beautiful voices of the day. Its purity recalls Melba. Miss Edith Furmedge's majestic contralto

suit the big space, but on low notes she overweighted certain vowels. The instrumental solos at this concert were inferior.

## THE RESULTS

Chief Choral Competition.—Mid-Rhondda, 272; Ystalyfera, 270; Hereford Harmonic, 269; Port Talbot, 265; Cwmnann, 242; Cwmaron, 236; Neath, 234.

Second Choral.—Fforest Fach, Goodwick.

Men's Choirs, I.—Cleveland, U.S.A., 279; Dowlais, 264; Burryport, 260; Cardiff, 256; Wattstown, 251; Garw, 240; Rhymney, 238; Hadley, 234; Llanelli, 231; Williamstown, 230; Swansea, 221.

Women's choirs, I.—Mr. Turner's choir, Nottingham, 261; Rhondda, 258; Mr. Woodward's choir, Plymouth, and Porth Welsh, 257.

Madrigal choir.—Shotton Welsh.

Congregational choirs.—Plough United.

Anthem competition.—New Tredegar Choral Society, 180; Glantawe, 176.

Girl Guides' choir.—'Fleur de Lys,' Rhoose and Barry. Children's choirs (folk-song).—Mountain Ash, Pontlliw, Ynyssybwl and Pontyberem.

Girls' choirs.—Blaenlybach, Aberaman, Mountain Ash. Children's choirs (chief).—Knowl Bank, Huddersfield, Kenfig Hill, Mountain Ash.

Children's choirs, II.—'Snowflakes' (Canton), Llanwrtydliad.

Orchestras.—Herbert Ware's Cardiff Orchestra, 189; Ystalyfera, 171; Swansea and Afon (equal), 167; Bridgend, 158.

String orchestras.—Swansea, 92; Herbert Ware, Cardiff, 90; Gwilym Thomas string band, 86.

Soprano solo.—Louise Davies.

Contralto solo.—Gwyneth Morgan.

Tenor solo.—J. Aldwyn Thomas.

Baritone solo.—Idris Daniels.

Bass solo.—Tom Lloyd.

Operatic class (women).—Madame Mattie Davies, Ceinwen Rowlands.

Operatic class (men).—Glanville Davies, Idris Daniels.

Men's duet.—E. J. and D. J. Harris.

Vocal quartet.—Madame Edith Maud Lewis's Quartet.

Boys' solo.—Haydn Elliott, Brynmor Jones.

Girls' solo.—Megan Hopkins, M. M. Morgan.

Violin.—Eiluned Leyshon.

Viola.—Ceinwen Thomas and Gwyn Edwards (equal).

Violoncello.—Gwennie Griffiths and Infonwy Walters (equal).

Violin and Viola duet.—Nesta Jones and Ceinwen Thomas.

Violoncello and Harp.—Prizes divided between Ada Hughes and Griffith Price, and 'Rhiannon' and Meurig James.

Violoncello and Pianoforte.—Gwennie Griffiths and Myra Pugh.

Flute, Viola, and Harp.—Police-constable Diehl, Ceinwen Thomas, and Rhiannon James.

String quartet.—Eiluned Leyshon, W. A. Foxall, Leslie Brown, and David G. Collier.

Pianoforte solo (Gold medal).—Dorothy Dunstan, Eiluned Leyshon.

Pianoforte solo (open).—Marjorie Jones.

Pianoforte quintet.—Nina Llewellyn Jones, Eiluned Leyshon, W. A. Foxall, Leslie Brown, and David G. Collier.

Flute and Pianoforte.—Mansel Davies and Iris Clayton.

Oboe and Pianoforte.—Hopkin Griffiths and friend.

Organ solo.—J. R. Bennett, Eunice Morris.

Wood-wind trio.—Hopkin Griffiths's Trio.

Brass Bands, A.—Gwaun-cae-Gurwen, Penallta, Cory Workmen, Ystalyfera.

Brass Bands, B.—Treherbert, Treharris, Brynamman, Mynydd-y-Garreg.

Cornet solo.—James Maroney.

Trombone solo.—Jack Jenkins.

Euphonium solo.—W. J. Davies.

Violin solo (junior).—Megan Lloyd, Dilwyn Thomas.

Violoncello solo (junior).—Ffrangon Thomas, Miss Lloyd.

Harp solo (junior).—Madeline Davies, Claudia Jones. Pianoforte (junior).—Kenneth Davies, Gwyneth Thomas. Pianoforte trio (junior).—Dilys Edwards, Nesta Jones, and Gwyn Edwards.

Pianoforte duet (junior).—Eileen Davies and Enid Picton Davies.

The eleventh Eisteddfod held under the auspices of the Wesley Guild at Seven Kings and Goodmayes Wesleyan Church will take place on October 23, 30, and November 6 and 13. Entries close on September 30. Full particulars from Miss G. E. Brooks, 28, Felbrigge Road, Seven Kings.

## Music in the Provinces

MANCHESTER.—The only additional information available since July concerns the Municipal Concerts sanctioned by the City Council. The Hallé Orchestra and Sir Hamilton Hartley are engaged for ten concerts, at a fee of £200 for nine, the tenth being a free concert given next Christmas for school children. At each of the nine concerts 520 seats at 6d. are to be available for school children—an arrangement which will saddle each concert with a deficiency, so the Education Committee is to be asked to contribute to the scheme. Choral concerts have proved sure 'draws,' and 'Elijah,' 'The Golden Legend,' and Berlioz's 'Faust' are included, sung by the Hallé Choir. In addition the Manchester Vocal Society and the Beecham Chorus are to co-operate. The series will open with a Wagner programme on October 18, and three miscellaneous orchestral programmes will be provided. Apart from the school children's seats, prices will range from 8d. to 25. 4d. per seat. The total seating accommodation is 2,547, and if all seats are occupied the deficit must work out at about £150 per concert. C. H.

## Music in Ireland

BELFAST.—On July 16 and 17, at Dufferin Hall, Bangor, Mr. Peter Dawson gave a recital, assisted by Madame Hunter, Madame Hampton, Miss M. Browne, Mr. James Briggs, Mr. Ernest Stoveley, and Mr. Ernest Emery, with Mr. Jack McKeown as accompanist.

The committee of the Ballymena Musical Festival has appointed Prof. Granville Bantock, Mr. A. Collingwood (Aberdeen), and Mr. W. Guthrie, as adjudicators for the 1927 musical competitions.—The special prize of five pounds, presented by the Ballymena Musical Festival Association to any school within a seven-mile radius making the greatest progress in music during the year, has been awarded by the Northern Ministry of Education to St. Louis Convent High School and Tullynamullen P. E. School jointly.—During the week, August 2-7, the 'Beggar's Opera' was the attraction at the Empire Theatre.—At Balmoral Show Grounds, on August 12, 13, 14, and 16, there was a military torchlight tattoo with the customary enticements of massed bands, bugles, and pipers.

DUBLIN.—As a good finale to a record attendance at the Horse Show, Mr. Walter McNally's concert at the Theatre Royal, on August 8, was an undoubted attraction to Dublin's great week of gaiety. The No. 1 Army Band, under Col. Fritz Brase, afforded agreeable variety, but of course Mr. McNally himself was the magnet.

CORI (Queenstown).—The carillon recitals by Dr. Staf Gebruers, on August 1, 4, 8, and 11, were much appreciated by large audiences.

Applications were received for the appointment of organist . . . Canon — suggested that Mr. — should hear the applicants pray.—*Provincial Paper*.

I would rather go to a musical comedy than an opera. It is so much fun . . . Symphonies are art. Opera is not the highest form of art.—*Amelita Galli-Curci*

## Musical Notes from Abroad

### HOLLAND

Great rejoicings have taken place on the celebration of the fifty years' anniversary of the date when the Band of the regiment of Grenadiers and 'Jagers' first became 'Royal,' by a decree of King William III. The Band was started as long ago as November, 1829, with François Dunkler, who is reputed to have been a trumpeter in the personal service of Napoleon Bonaparte and to have travelled with him to Russia, as its first director. Dunkler's son succeeded him, and brought the Band to a high state of efficiency, but it is generally considered that it was only after the recognition of its premier place by the King that it reached the apex of its musical ability. It has from time to time entered various competitions, and as a kind of preparation for this jubilee celebration recently competed for, and won, high prizes in France, when it had a kind of triumphal progress through that country. The present conductor, Lieut. C. L. Boer, is extremely popular as well as capable, though even in the midst of the congratulations came certain criticisms, the most serious of which averred that the general education of the officers and members had declined in recent years.

Owing to increasing years and ill-health Baron Zuylen van Nyeveldt, who for some years has been the director as well as the financial guarantor of the Popular Concerts of the Residentie Orchestra, has found it necessary to retire from the former position, though he will still continue his generous financial support. This support is necessary owing to the small prices charged for admission. The great Gebouw van Kunsten en Wetenschappen, at The Hague, is, however, always crowded for these concerts, the programmes of which are of the best, and are often replicas of the regular subscription concerts of the Orchestra. The musical direction will in future be in the hands of Dr. van Anrooy and Mr. Leo Ruygrok, the present permanent conductor and assistant-conductor.

Without providing anything actually new the Kurhaus concerts at Scheveningen are keeping well off the beaten track. Some of the best music is that provided at the 'dance evenings'; and that of Spanish music, with La Argentino making music on her castagnets, which was not less striking than the pianoforte and vocal music of Josquin Nin and Alicia Felici, was a splendid success. We have also had the former Imperial Russian Ballet, too late, however, for notice here. A Polish concert, arranged and conducted by Ignaz Neumark, who is himself a Pole, with his fellow-countryman, Jan Smeterlin, as solo pianist, was interesting without being exciting. Chopin's Concerto in E minor was played with remarkable sympathy, and, as so played, proved to have more in it than most pianists and conductors are able to show. The other works were chiefly of a derivative character, owing much to the giants of the 19th century, though they were not without points of interest. To me the most appealing was an orchestral Prelude, 'Monna Lisa Gioconda,' by Ludomir Rozycki. The composer, who is well-known in his own country, is a thorough master of the orchestra, and handles it in a distinctive manner. This is most effective when he divides his forces into a number of small groups, or writes solos for one or other of the instruments, with a light accompaniment. The emotional character of the work was only slight, but was sufficient to make one wish to hear some of Rozycki's other compositions. A 'Rapsodie,' by Mieczyslaw Karlowicz, was full of piquant rhythm and richly scored, but was too long to maintain its interest. The rest of the programme was made up of an early Concert Overture by Karol Szymanowski, and a Symphonic Poem, 'Le Steppé' (which owed almost everything to Mendelssohn and Liszt!), by Zygmunt Noskowski, the famous Warsaw professor. A very popular feature of the programmes is that of performing items in which the leading members of the orchestra have important solo parts. During the last few weeks this scheme has introduced to the Scheveningen public, for the first time, Haydn's Sinfonie Concertante for violin, 'cello, oboe, bassoon, and orchestra, and Mozart's similar work for oboe, clarinet, horn, bassoon, and orchestra. These call

for no comment, except to the thoroughly musical insight into them shown by Prof. Schnéevoigt and his players. Other novelties here have been two completely characteristic Strauss excerpts from the opera 'Intermezzo,' and Stravinsky's 'Fireworks.' Mention should also be made of a remarkably good performance of Mahler's 'Lied von der Erde,' with Ilona Durigo and Jacques Urlus as vocalists, and a similar one of the 'Symphonie Fantastique' of Berlioz. The last-named work was played on the evening of the visit of Cortot, who, in choosing Saint-Saëns's C minor Concerto, rather brought down the piquant character of the programme, which had opened with Chabrier's 'Gwendoline' Overture and Ravel's 'Ma Mère l'Oye' pieces. His playing was, however, magnificent. Two violin soloists of distinction, Josef Wolfsthal and Cecilia Hansen, have also played classical concertos. Friday afternoons are now devoted to recitals by local artists, who are generally content to show the quality of their talents—often quite remarkable—in familiar songs and pianoforte pieces.

HERBERT ANTCLIFFE.

## Obituary

We regret to record the following deaths:

**EDGAR HADDOCK**, at Leeds, on August 9, aged sixty-six. A native of Leeds, Mr. Haddock was one of a long line of prominent Yorkshire musicians. He made his first public appearance as a violinist at the age of six, and when only twelve he was called on to depose for an absent player in the orchestra at the Leeds Festival. Subsequently he received many engagements in the North, and also played in London for Joachim and Manns. Thirty years ago, with his father and brother, he founded the Leeds College of Music, of which he was principal at the time of his death.

**SIR CHARLES BRETT**, at Belfast, on July 18, aged eighty-seven. He was a devoted helper of music in a variety of ways, and for over half a century was one of the pillars of the Belfast Philharmonic Society. His profession was the law, but he found time to make himself an excellent violoncellist, and until past his eightieth year he was indefatigable in his attendance at rehearsals. For some years he acted as honorary representative of this journal in Belfast and district. A man of wide culture and many interests, he will long be remembered in Irish musical circles.

**JOHN ALBERT CROSS**, at Manchester, on July 31, in his eighty-third year. He was founder of the Manchester School of Music (1892), and was a successful pioneer in the direction of musical competitions, sight-reading, choralmusic, and cheap concerts. 'Cross's Concerts' developed into one of the most popular institutions in the North of England, drawing large audiences weekly.

**WALTER HAIGH**, in a Liverpool nursing home, on July 27. He was deputy-conductor of the Llandudno Pier Orchestra, which body he joined as a viola player about thirty years ago. He had been also a member of the Hallé and Scottish Orchestras. For many years he conducted the Llandudno Season Extension Concerts.

**WILLIAM HESLOP**, on August 7, at Darlington. Born at Shildon, Co. Durham, on August 20, 1830, he was for over seventy years a choirmaster, the greater part of this time being in connection with the Primitive Methodist Church at Greenbank, Darlington. He did good work in making known the great oratorios.

## Miscellaneous

The London Violoncello School prize of ten guineas for the best performance of a Sonata has been won by Mr. John Shinbaum, of London. Mr. Herbert Withers was the adjudicator.

Sir Henry Coward is celebrating his knighthood in an excellent way by founding a scholarship at the Summer School of the Tonic Sol-fa College.

Programmes of recent concerts given by the Victorian centre of the British Music Society at the Assembly Hall, Melbourne, show marked enterprise. On June 18 a programme of modern British music was given, drawn from the works of Walford Davies, Goossens, Peterkin, Whittaker, Ernest Walker, Dale, and Holst. Five of the numbers were 'first performances' at Melbourne. A few weeks earlier the B.M.S. Quartet gave a chamber concert, playing Beethoven's Op. 18, No. 6, Frank Bridge's Septet, and Bax's Quartet in G. On June 4, a Bach concert was given by the Quartet and a few soloists, when a couple of Cantata Preludes, and the F minor and D minor Pianoforte Concertos were played, and arias sung.

The following scholarships have been awarded at Trinity College of Music, after open competition: violin, Mary Cooper; violoncello, William Worthy Etherington; singing, Doris Irene Score; pianoforte, Irene Elizabeth Arnold, Myra Estella Cohen, and Rosalie Goldstein. Reginald Donald Chivers has been admitted to a University Degree Scholarship entitling him to complete preparation for the Mus.Bac. Degree at London University. The examiners were Prof. J. C. Bridge and Dr. E. F. Horner.

Mr. Herbert Antcliffe, who is now living at The Hague, is shortly issuing by subscription a volume of essays under the comprehensive title, 'Art, Religion, and Clothes.' The subscription price will be 7s. 6d. in England, two dollars in America, and F4.50 in Holland. Intending subscribers should write to Mr. Antcliffe, at 73 van Merlenstraat, The Hague, not later than November 15.

The City of London Choral Union (conductor, Dr. Harold Darke), intends to perform this season the 'Dream of Gerontius' and Stanford's 'Stabat Mater.' Rehearsals are held on Tuesday evenings from 5.30 to 7.0, in St. Michael's Church, Cornhill. The hon. secretary is Mr. William Reid, 11, Queen Victoria Street, E.C. 3, from whom full particulars as membership, &c., may be obtained.

A Bach Festival will take place at St. Mary's Baptist Church and Lecture Hall, Duke Street, Norwich, on October 13, 14, and 15, the scheme comprising chamber music, chorale preludes, three concertos, two Church cantatas, and the cantata for bass solo, 'False Love.' Mr. Cyril Pearce is the prime mover and conductor.

The programmes at the West Wales Three Choirs Musical Festival (St. Peter's Church, Carmarthen), on September 16, 17, and 19, will include 'Elijah,' 'The Messiah,' 'The Hymn of Praise,' and Elgar's 'For the Fallen.'

## Answers to Correspondents

G. A. W.—(1.) We gave an account of the origin of the custom of standing during the singing of the 'Hallelujah Chorus' in our issue for March, 1926, p. 270. (2.) Most emphatically we think it desirable for a musical festival to hold a class for pianoforte accompaniment. This may be either for solo singer or for instrumental solo. Almost equally valuable is a class for accompaniment at sight. (3.) We think you will find it difficult to obtain any one work giving the history of music in a satisfactory form. The subject is so vast that it is necessarily dealt with in a number of separate volumes. 'Grove' is the obvious choice, but if that is beyond your means, or is too bulky, try the very readable 'History of Music,' by Stanford and Forsyth (Macmillan). If there is any particular department on which you wish to obtain information, ask us again.

H. E. W.—The only incidental music for 'Twelfth Night' (apart, of course, from the various songs, which have been set by Quilter, Stanford, and others) appears to be that of Humperdinck, written for Rheinhardt's production of the play at the Deutscher Theater, Berlin, in 1907. Christopher Wilson, in his 'Shakespeare and Music,' speaks very highly of it. We do not know if it is published. Write to the Director of the Theatre.

U. S. A. (Illinois).—(1.) The method of producing the drum effect in the organ arrangements of 'Finlandia' and Saint-Saëns's 'Marche Héroïque' must vary with the organ and building. We agree with you that in the March a better effect is often obtained by sustaining the B flat and A with 16-ft. and 8-ft. pedal stops alone (no couplers). The marking of the rhythm by a release of the upper note is sometimes an improvement. The point to remember is that in all such questions concerning arrangements, the player must not be tied by the copy. If his organ or the acoustics of the building necessitate his making an arrangement of an arrangement, so to speak, he must be prepared to do so. (2.) Only No. 1 of the 'Pomp and Circumstance' Marches has been arranged for organ. Messrs. Boosey publish the pianoforte score of the set.

F. B.—Last month we promised to give you titles of a few works for two pianofortes (four hands). Here they are: Schubert's Impromptu in E flat, Op. 19, No. 2, arranged by Poldini; Johann Strauss's Valse Caprice (I. Philipp); 'Tourbillon,' Melan-Guéroult; Franck's organ works (Griset and Duparc); Debussy's 'Petite Suite' and 'L'Après-midi d'un Faune.' All these may be had from Novello's. In reply to your inquiry as to arrangements of the 'Meistersinger' Overture, Mr. Arthur Baynon tells us that a two-pianoforte version, by Max Reger, is published in the Peters Edition, No. 3437a; and we hear from Mr. W. Silverwood that it is also arranged for two pianofortes by H. Behn, and for three pianofortes (twelve hands) by A. von Livonius (Schott).

G. F. L.—We do not undertake the criticism of manuscript works, but we don't mind telling you that your setting of 'O mistress mine' shows promise and fluency. The almost incessant use of passing-notes in the accompaniment produces a fussy effect, however, and the idiom is not that of the pianoforte, in places. Examine some good models for this important part of song writing.

R. J. D. (South Africa).—The institution about which you inquire is one of those whose advertisements are refused by this and other musical journals. You ask why we depreciate its diplomas. The main reason is that the proportion of passes is too high for the standard of the competitors to be anything but low. Moreover, far too much is made of such accessories as cap and gown.

MARY H.—Write to the Director of the Carl Rosa-Opera Company, explaining your ambitions and qualifications. You seem to be rather young for a start, even in the chorus of the opera, but (as you say) being a contralto gives you something of a pull. Meanwhile, work hard in one of the numerous choral societies that abound in your part of the country.

ANXIOUS.—Probably you will obtain the information you want as to vacancies, &c., in cinemas, for pianists and organists, from the Controller, British Screen Music Society, Westville, Babbacombe, Torquay, Devon. This Society publishes a monthly periodical, the *Cinema Musician*, dealing with cinema music.

W. J. D.—You say you are 'a moderate pianoforte player, and have memorised some pieces, and now want to do some playing by ear.' We don't understand what you would be at. Do you mean extemporising? 'Playing by ear' is the refuge of those who cannot read music. You can, so why do you want to descend to vamping?

GUIDA.—In the last five notes of the passage you quote from Cyril Scott's 'Danse Negre,' the notes are all naturals, because at that point there is a change of harmony from D to C major.

E. L. B.—We can suggest no other plan than the simple one of writing to any concert agent of repute, giving full particulars of your aims and capabilities, and asking for an audition.

R. J. B.—We know of no genuine carols by Tudor composers, though there are of course plenty of motets, &c., suitable for use at Christmas. Several by Byrd are published by Stainer & Bell. Write for a list.

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**W. B.**—The addresses you require of festival secretaries, together with a mass of other information, are in the Year-Book of the British Federation of Musical Competition Festivals, 3, Central Buildings, Westminster, S.W.1. £s.

R. L. S.—For all the information you require, apply to the secretary, National Gramophonic Society, Frith Street, W.1.

'WALTZ.'—We have referred your inquiries to the 'Music Search Bureau' of the Music Publishers' Association, and hope to send you the information shortly.

J. G. D.—There is a music-lending library at Messrs. Novello's.

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